

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Twenty-fifth Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00.—Annually.

VOL. LI—NO. 13.

NEW YORK, WEDNESDAY, SEPTEMBER 27, 1905.

WHOLE NO. 1331



CORINNE RIDER-KELSEY

New York.

MR. FRANCIS STUART,
TEACHER OF SINGING. PUPIL OF LAMPERTI THE ELDER.
(Ten years in California.)
"Being in full possession of my method of singing, he has the ability to form great artists."—FRANCESCO LAMPERTI.
Summer Rates May 1 to October 1.
Studios: 1103-4 Carnegie Hall, New York.

INTERNATIONAL MUSICAL AND EDUCATIONAL EXCHANGE.
Church, Concert and School Positions Secured.
MRS. BABCOCK.
CARNEGIE HALL, New York.
Telephone: 2634 Columbus.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 15 Washington Terrace, New York.

HUBERT ARNOLD,
VIOLINIST—INSTRUCTION.
286 West Seventieth Street, New York.
Telephone: 1345 Columbus.

C. WHITNEY COOMBS,
COMPOSER-ORGANIST.
Address: 49 West Twentieth Street, New York.

PAUL SAVAGE
VOICE CULTURE.
803 Carnegie Hall,
New York.

Miss MARY FIDELIA BURT,
Author of Original Methods in Sight Singing, Ear Training, Musical Stenography. All materials copyrighted. No authorized teachers in Greater New York.
New York School. Brooklyn.
115 Carnegie Hall 48 Lefferts Place.

LEOPOLD WOLFSOHN,
PIANO INSTRUCTION.
Studios: 1771 Madison ave., cor. 116th st., New York.
248 Putnam ave., Brooklyn.

DUDLEY BUCK, JR.,
VOCAL INSTRUCTION.
Summer Course at special terms.
810 Carnegie Hall, New York City.

WALTER HENRY HALL,
Organist and Choirmaster of St. James' Parish, New York; conductor of the Brooklyn Oratorio Society and the Musurgia, New York, &c.
781 Park Avenue, New York City.

MRS. W. E. BEARDSLEY,
PIANIST.
Ensemble, Instruction, Accompanist.
143 Carnegie Hall, New York.

DOUGLAS LANE, BASSO.
Management Stephen Arnold.
5 E. 14th St., Room 7. Studios, 138 5th Ave., New York; 558 Broad St., Newark, N. J.

FRANK L. SEALY,
ORGANIST ORATORIO SOCIETY AND FIFTH AVENUE PRESBYTERIAN CHURCH.
Instruction, Organ Recitals, Conducting.
72 West 88th Street.

Miss JOSEPHINE MILDENBERG
DRAMATIC SOPRANO.
Voice Culture.
Address 836 Carnegie Hall.

RICHARD ARNOLD,
Concertmaster Philharmonic Society.
INSTRUCTION.
208 East Sixty-first Street, New York.

EFFIE STEWART,
DRAMATIC SOPRANO.
Vocal Instruction.
Concert and Oratorio.
35 West Eleventh St., New York.

ARTHUR VOORHIS,
CONCERT PIANIST—INSTRUCTION.
80 Washington Square East, New York.

EUGENE C. HEFFLEY,
PIANIST AND TEACHER.
Studio: 707-708 Carnegie Hall.

BRUNO HUHN,
58 West Fifty-seventh Street, New York.
Piano and Organ Lessons.
To Vocalists—Style, Diction and Répertoire.

Miss LAURA D. MOORE,
VOCAL INSTRUCTION.
Studio: 507 Madison Ave., corner 53d St., New York.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTOR.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

MME. C. DE RIGAUD
Will reopen her studios October 1. Vocal Instruction and Répertoire. Training for Concert and Opera. Assistant Teachers for Acting, Piano and Languages. Address The Lincaugh, 2647 Broadway. Phone 1152 River.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

PAUL TIDDEN,
Pianist and Teacher of Piano and Theory,
161 West 105th St., New York.

HUGH WILLIAMS,
BARITONE.
Concert and Oratorio. Song Recitals. Vocal Instruction. The Aberdeen, 17 and 19 W. 32d st.
Phone: 3400 Madison.

GUSTAV L. BECKER,
CONCERT PIANIST AND TEACHER OF
PIANO AND COMPOSITION
Address: 1 West 104th Street, New York.

JANET BULLOCK WILLIAMS,
Teacher of Singing and Piano.
Wednesday and Saturday, 302 Carnegie Hall.
Address care of Musical Courier.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 3747 Madison Square.

PERRY AVERILL—BARITONE,
OPERA—ORATORIO—CONCERT
AND VOCAL INSTRUCTION.
220 Central Park South, New York.

J. ARMOUR GALLOWAY,
Voice Culture and the Art of Singing.
Studios: 1 and 2 "The Lester Studio Building,"
53 East 56th St. (corner Madison Ave.)

MR. SAMUEL BOWDEN MOYLE
Voice Culture, Style and Artistic Singing. Perfect Tone, Perfect Diction in English, German, French and Italian.
Residence Studio: No. 39 West Twentieth St., New York City.

MARGARET GOETZ,
MEZZO CONTRALTO.
Concerts, Song Recitals.
404 Carnegie Hall.

ALICE BREEN, SOPRANO.
TEACHER OF SINGING.
Successful pupils, Europe and America. Opera, Oratorio, Concert, Perfect Method. Refined style endorsed by Patti, Calvé, De Reszke. Receives Wednesdays, P. M.
Studio, 605 Carnegie Hall, New York City.

EDWARD STRONG,
TENOR.
7 West Ninety-second Street, New York.
Phone: 1424 River.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
Address: Hotel San Remo,
Seventy-fourth Street and Central Park West,
New York.

ENRICO DUZENSI, OPERA TENOR.
Teacher of Tenor Roberts, Paula Woehning, soloist in All Souls' Church, and Mary Cryder, teacher, Washington, D. C.
Good voices cultivated by contract.
145 East Eighty-third Street, New York.

ARTHUR CLAASSEN,
Conductor German Liederkreis, New York.
Conductor Arion Singing Society, Brooklyn.
341 Jefferson Avenue,
Brooklyn, New York.

Mrs. LAURA E. MORRILL,
SCIENTIFIC VOICE CULTURE.
The Chelsea, 222 West 23d Street, New York.

HUGO STEINBRUCH,
Conductor of Brooklyn Saengerbund.
New York Studio: Steinway Hall.
Brooklyn Studio and Residence: 450 Fifth Street.

WESLEY WEYMAN,
Concert Pianist and Teacher of Pianoforte Playing.
Available for Festivals, Orchestral Concerts, Recitals and Private Musicales.
Studio: Steinway Hall.
Address: 80 Washington Square East, New York.

MME. LUISA CAPPANI,
VOICE CULTURE, SKILL OF SINGING.
"The Gosford," 236 West Fifty-fifth Street,
Near Broadway, New York.

CARL M. ROEDER,
PIANIST—INSTRUCTION.
1104 Carnegie Hall.
Residence: 697 East 141st Street, New York.

MRS. H. O. BROWN,
PIANO TEACHER.
Children and Beginners a Specialty.
Instruction at Residence.
Address: 479 West 146th Street, New York.

RICHARD T. PERCY,
Tel.: 1351 Columbus. Room 1201,
Carnegie Hall.

GUSTAV HINRICHS,
Conductor Metropolitan Opera and Columbia University.
Studio for Voice Culture and Répertoire,
138 Fifth Avenue, New York.

POWERS-HOECK STUDIOS.
CO-OPERATIVE.
Francis Fischer Powers, Theodor A. Hoeck,
Voice, Piano.
Studio (and invariable address): Carnegie Hall,
New York. In Europe for the summer. Fall season begins October 9, 1905.

JULIA C. ALLEN,
VIOLIN SOLOIST AND TEACHER.
VOICE CULTURE AND CONDUCTING.
Studios: Carnegie Hall, New York; Y. M. C. A. Bldg., Scranton; Wilkesbarre and Carbondale, Pa.

MME. CORNELIE MEYSENHEYM,
VOICE CULTURE.
Metropolitan School of Opera.
161 West Ninety-third St.

FLORENCE MOSHER,
PIANIST—INSTRUCTION.
Certificated by Theodor Leschetizky in 1894.
The Mosher-Burbank Lecture Recitals.
Address: 100 East Seventy-third street, New York.

HENRY SCHRADIECK'S
VIOLIN SCHOOL.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Ave., Brooklyn, N. Y.

EDWIN H. LOCKHART, BASSO.
SUMMER VOCAL INSTRUCTION.
SPECIAL NORMAL COURSE OF LESSONS.
Studio, 816 Carnegie Hall, New York.

MAURICE KAUFMAN,
VIOLIN AND VIRTUOSO.
Studio: 127 West 56th St., N. Y.
Instruction: Ensemble Classes.

LEO SCHULZ,
"CELLO VIRTUOSO."
Private Pupils for "Cello and Ensemble."
Studio, 562 Park Ave., N. Y.
Mondays and Thursdays, 1 to 3 o'clock.

MARTHA MINER,
SOPRANO.
214 E. 15th Street. Phone: 3924 Gramercy.

Mr. EMILIO AGRAMONTE,
VOCAL INSTRUCTION.
487 Fifth Avenue, New York.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY, ACCOMPANIST.
With THE MUSICAL COURIER. Organist-Director Clinton Avenue Congregational Church. Secretary Manuscript Society. Residence Studio: 954 Eighth Ave., corner 56th St., New York. Phone: 455 Columbus.

EMILY WINANT,
VOCAL INSTRUCTION.
Room 505, Carnegie Hall, New York.

MME. A. HERZOG,
VOCAL TEACHER.
303 Carnegie Hall.
Residence: Hotel St. George, Brooklyn.
In Europe May 15 to September 15.

SERRANO VOCAL AND PIANO INSTITUTE.
223 East Fourteenth street, New York. Conducted by Mr. and Mrs. CARLOS A. DE SERRANO, teachers of Charlotte Maconda, Mrs. C. Mühr Hardy, Leo Rovenger and Joseph Maers.

MR. AND MRS. WALTER H. ROBINSON,
TENOR AND CONTRALTO.
Oratorio, Concerts and Musicales.
Voice Production and Répertoire.
Studio: 709 Carnegie Hall, New York.
Telephone: 1350 Columbus.

ALICE GARRIGUE MOTT,
VOCAL CULTURE.
172 West 79th St., New York.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d Street, New York.

MISS ADELE MARGULIES,
PIANO INSTRUCTION.
Sherwood Studios,
58 West Fifty-seventh Street, New York.

HEINRICH MEYN,
TENOR.
Concerts, Oratorios and Recitals.
Studio: 302 Carnegie Hall.
Residence: 167 West Sixty-fourth Street.

CARL VENTH,
VIOLIN SCHOOL.
43 Seventh Avenue, Brooklyn, New York.

CHARLES HERBERT CLARKE
TENOR AND DIRECTOR
of Music First Church of Christ
Scientist. Vocal Instruction.
Carnegie Hall, New York.

SALLY FROTHINGHAM AKERS
SOPRANO.
Vocal Instruction. 201 West 87th Street.
Phone: 1379R Riverside.

ISIDORE LUCKSTONE,
VOCAL CULTURE, TONE EMISSION,
VOICE BUILDING, STYLE,
RÉPERTOIRE, FINISH.
128 East 64th St., or address MUSICAL COURIER.

FAELTEN SYSTEM IN NEW YORK.
Miss Mabel A. French, graduate of the Faeten Pianoforte School, Boston, class of '08. Personal interview, 11 to 1 every day except Tuesday and Friday, after October 1st.
Studio: 116 Carnegie Hall, New York.

Miss GENEVIEVE BISBEE, PIANIST.
PIANO INSTRUCTION.
Leschetizky Method.
Studios: Cambridge Court, 142 West Forty-ninth Street, New York City.

DR. FRANKLIN LAWSON,
TENOR.
Studio: 7 West 42d St., New York.
Residence: Greenwich, Conn.

JOSEPH JOACHIM SCHOOL,
STRINGED INSTRUMENTS.
Geraldine Morgan, Director.
Orchestral and "Cello Department, Paul Morgan.
914 Carnegie Hall, New York.

LILLIE MACHIN,
VOCAL INSTRUCTION.
Certificated pupil of Vannuccini.
1203 Carnegie Hall, New York.

PLATON BROUNOFF,
VOCAL INSTRUCTION.
Concert, Church and Opera.
Mondays and Thursdays, 10 a. m. 6 p. m.; other days, 10 a. m. 2:30 p. m.
32 East Twenty-third street, New York.

DR. CARL E. DUFFT,
Studio: 30 East Twenty-third st., New York City.
July and August, Chautauqua, N. Y.

FLORENCE AUSTIN,
VIOLIN SOLOIST.
Concerts, Recitals. Management M. E. Rogers.
155 East 18th Street, New York.
Telephone, 6223 Gramercy.

BENJAMIN LAMBORD,
(Mosenthal Fellow in Music, Columbia University)
INSTRUCTION, PIANO AND COMPOSITION.
100 Hamilton pl.: 611 Carnegie Hall, Wed. and Sat. A. M., Tues. and Fri. P. M.

MR. H. HOWARD BROWN,
MRS. DORA TOPPING BROWN,
VOCAL INSTRUCTION.
Studio: 525 Park Avenue, corner 61st Street.
Phone: 2203 Plaza.

J. JEROME HAYES,
VOCAL INSTRUCTION.
Will resume teaching Monday, September 18, at the Van Dyck Studios, Eighth ave. and Fifty-sixth st., Room 207.

FREDERICK W. SCHALSCHA
VIOLIN SOLOIST.
INSTRUCTION.
311 Madison Ave., near 42d St., New York

MISS EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Studio: 605 Carnegie Hall. Residence: 34 Gramercy Park, New York City.

NEW YORK.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone, 2969 Riverside.

WALTER S. YOUNG,
VOCAL INSTRUCTION.
Voice Production, Diction, Style, Repertoire.
801-803 Carnegie Hall, New York.

**SCHOOL OF SIGHT SINGING, EAR
TRAINING, CHORAL AND PIANO MUSIC.**
EVA B. DEMING, Director.
Studios: Carnegie Hall and Hotel Walton,
New York, N. Y.
Circulars mailed upon application.

GEORGE F. GRANBERRY.
The Faeltten System of Pianoforte Instruction.
Normal Course for Music Teachers. Booklet.
Address until October: MERTON ROAD, NEWPORT, R. I.



M. B. DE BOR
Teacher of Artistic Singing in
Italian, French, German and Eng-
lish. Pure Italian method of voice
placing and tone building. Perfect
breathing. Opera, Oratorio, Songs.
STUDIOS:
817-818 Carnegie Hall, New York

JULIE RIVÉ-KING
Studio: Carnegie Hall, New York.
MAY BE SEEN MONDAYS AT 4 P. M.

M. ELFERT-FLORIO
212 West 44th Street.
Renowned Italian Operatic Tenor, recently LEADING
VOCAL INSTRUCTOR of BERLIN, teaches true
ARTISTIC SINGING
and correct Italian method of tone production. Pro-
fessionals coached.

MAX DECSI
VOICE SPECIALIST
American Branch for Opera Students in connec-
tion with European Engagements.
For information call at Room 1211, CARNEGIE HALL

S. C. BENNETT
VOCAL INSTRUCTION.
Suite 401, Carnegie Hall, New York.

NEW YORK.

**THE NEW YORK INSTITUTE FOR VIOLIN PLAYING,
PIANO AND VOCAL CULTURE.**
230 East 82d Street.
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

THE CHURCH CHOIR EXCHANGE
Positions secured for organists and singers.
CHAS. WADE WALKER,
10 Carnegie Hall, 339 Hudson Avenue,
New York City, Albany, N. Y.

HJALMAR von DAMECK,
SOLO VIOLINIST.
THE DAMECK STRING QUARTET.
Residence and Studio:
187 Lexington Ave., New York.

Hill's
Piano
School
JAMESTOWN-ON-CHAUTAUQUA, N. Y.
EARL H. HILL, Director.
Strictly a Piano School.
Competent assistants.
Full course in Theory,
Ensemble in classes of
twelve at six pianos.
Splendid equipment.
Open all the Year.
Illustrated Prospectus Sent.

A. J. GOODRICH.
Author of "Analytical Harmony," "Theory of
Interpretation," "Complete Musical Analysis,"
"Synthetic Counterpoint," "New Method of Mem-
orizing," etc.
Personal or Correspondence Lessons.
Residence-Studio: 80 St. Nicholas Ave., New
York.
MSS. REVISED.

Mrs. OHRSTROM-RENARD
Teacher of the Art of Singing in all its branches
Residence and Studio:
444 Central Park West, New York City.

GEORGE MURPHY
In London, TENOR.
June 17 to Sept. 22,
1905.
Grand Rapids, Mich.

SEVERN STUDIOS.
MRS. EDMUND SEVERN,
Voice and Piano.
Edmund Severn,
Violinist, Teacher.
Composer of ITALIAN SUITE, Etc.
Accompanists taught. Theory at nominal rates
to violin or piano pupils. Lectures free.
SEVERN TRIO (8th season).
131 West Fifty-sixth Street.
Phone: 2808R Columbus.

EDWARD JOHNSON,
TENOR,
Management: HENRY WOLFSOHN,
181 East 17th Street.

BOSTON.

CLARA E. MUNGER,
TEACHER OF SINGING,
177 Huntington Ave., Boston.

ARTHUR J. HUBBARD,
VOCAL TEACHER,
159 Tremont Street,
Boston, Mass.

CHARLES ALBION CLARK,
ORGANIST. RECITALS.
Address: 149a Tremont Street, Room 69,
Boston, Mass.

HEINRICH GEBHARD,
PIANIST.
Steinert Hall, Boston.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: Steinert Hall.
Residence: 163 Massachusetts Ave., Boston.

Mr. FRANK MORSE,
And Assisting Teachers.
Vocal Training for Soloists and Teachers.
30 and 32 Steinert Hall, 162 Boylston St., Boston.

MME. GERTRUDE FRANKLIN,
VOCAL INSTRUCTION.
246 Huntington Avenue, Boston,
Opposite Symphony Hall.

RICHARD PLATT,
PIANIST.
Steinert Hall, Boston.

HELEN WETMORE,
SOPRANO.
Oratorio, Recital, Concerts.
Steinert Hall, Boston.
MME. EDWARDS' REPRESENTATIVE.

HARRIET FOSTER,
MEZZO SOPRANO CONTRALTO.
Concert, Oratorio, Recitals.
304 WEST 78th STREET. Phone: 1601 River. Management, HENRY WOLFSOHN

SPENCER,
CONTRALTO
304 W. 94th St.
Phone: 348 River.
Management: HENRY WOLFSOHN

HOMER MOORE, BARTONE.
Address: 414 Central Park West, NEW YORK

CLAVIER PIANO SCHOOL

A. K. VIRGIL, Director.

E. M. BOWMAN, Teacher of Interpretation.

WRITE FOR PROSPECTUS.

CLAVIER PIANO SCHOOL, 11 West 22d Street, New York

Peabody Conservatory of Music of Baltimore

HAROLD RANDOLPH, Director.

The Great Musical Centre of the South.

Staff of Thirty Eminent European and American
Masters, including

John E. Barkworth, Alfred C. Goodwin, Ernest Hutcheson,
Otis B. Boise, W. Ed. Heimendahl, Pietro Minetti,
Howard Brockway, J. C. Van Hulsteyn, Emmanuel Wad.

CIRCULARS MAILED ON APPLICATION.

THE INDIANAPOLIS CONSERVATORY OF MUSIC.

EDGAR M. CAWLEY, Director.

NEW LOCATION: 430 NORTH MERIDIAN STREET.

The Largest and Most Complete School of Music and Dramatic Art in the Middle West.

Elocution. MUSIC. Opera. Modern Languages.

The finest and most completely equipped building devoted to music in America. Term opens
Monday, September 4. Illustrated catalogue sent free.

EDGAR M. CAWLEY, Director.

430 North Meridian Street. New Phone: 2910. INDIANAPOLIS, IND.

FALL TERM
BEGINS
SEPT. 19th.
VIRGIL PIANO
SCHOOL.

Special courses for training teachers. Special advantages for acquiring a broad and artistic repertoire.
Valuable literature free. Results tell. MRS. A. M. VIRGIL, Director, Author of "The Virgil
Method," "Melodious Studies and Short Pieces" (Practical Exercises in Harmony Playing), etc.
19 West 16th Street, NEW YORK.

STARR PIANO COMPANY

... Richmond, Ind. ...

MANUFACTURERS OF ARTISTIC

Upright and Grand Pianos

Particular attention paid to tone quality and touch adjustment.

AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC).



EDGAR O. SILVER, President. 212 West 50th St., NEW YORK CITY.
The Faculty and Examiners: William Mason, Albert Ross Parsons, Harry
Rowe Shelley, Paul Savage, Paul Ambrose, H. Rawlins Baker, Herwegh von
Ende, Kate S. Chittenden, William F. Sherman, Geo. Coleman Gow, McCall
Lanham, Mary Fidelia Burt, Adrienne Remenyi von Ende, Fannie Greene,
Felix Boucher, Margaret Goetz and others.
The advantages are unequalled in America. Twentieth Year begins
September 25, 1905.

Send for Circulars and Catalogues. KATE S. CHITTENDEN, Dean of the Faculty.

To Musical People and to Professional Musicians:

INVESTIGATE THE

Krell Auto-Grand

(COMPLETE CLASSICAL REPERTORY.)

CATALOGUE.

AUTO-GRAND PIANO CO., NEW CASTLE, IND.

ESTABLISHED 1823

Chickering

PIANOS,

Particular
attention is
called to the
QUARTER GRAND

Made solely by
CHICKERING & SONS
791 Tremont Street, Boston

STERLING Pianos

High Standard of Construction.

DERBY, CONN.

OTTO WISSNER

Artistic Pianos,

BROOKLYN, N. Y.

New York, Newark, Jersey City, New Haven.

THE EMERSON

1849—SHORT GRAND—1904.

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.
In other words: Short but not too short.

EMERSON PIANO CO., BOSTON CHICAGO

KRANICH & BACH

Produce **PIANOS**

Of the Highest Musical Type.

FACTORIES and WAREHOUSES:
233 to 245 East 23d Street, NEW YORK.

REX PIANO-PLAYER. One quality only—the best. **25** gns.
GAVEAU MINIATURE, 4ft. 6in. Smallest Grand Piano in the World.
94, Regent St., London, W.

ALOIS BURGSTALLER,

the greatest living German tenor, to the Conover Piano:

"The Conover Piano which I used for my recitals in Studebaker Theatre yesterday was excellent. I greatly admired its tonal qualities and the perfection of the mechanism. It is a pleasure to me to note the remarkable sustaining and blending qualities of the tone, which certainly are a great aid and benefit to the singer."

Conover Pianos

THEY POSSESS AN EXQUISITE TONE
QUALITY THAT DISTINGUISHES
THEM FROM ALL OTHER MAKES.

THE CABLE COMPANY,

Manufacturers of

CONOVER GRAND AND UPRIGHT PIANOS,
CABLE BUILDING, CHICAGO.

REPUTATION
TONE QUALITIES
DURABILITY

MATHUSHEK PIANO
MFG. CO.
SOLE MAKERS,
New Haven, Conn.

WEBER PIANOS.



Copyright by Amis Dupont.
HEINRICH CONRIED

Heinrich Conried, Director of the
Conried Metropolitan Opera Company,
writes as follows:

"NEW YORK, May 13, 1904.

"From time to time during the past operatic season I have been impressed with the wonderful resources of the Weber Pianos which we have been using at the Metropolitan.

"Subjected to immense usage by reason of our numerous rehearsals, these instruments nevertheless retain their exquisite tone quality.

"I know of no piano that would give us better satisfaction, and it is my desire that the Weber piano shall continue to be used at the Metropolitan Opera House." HEINRICH CONRIED.

The Weber Piano Company

Aeolian Hall, 362 Fifth Ave., near 34th St., N. Y.
Catalog upon request. Agents in all principal cities.

WILLIAM H. SHERWOOD
RUDOLPH GANZ
THEODOR BOHLMANN
DR. N. J. EISENHEIMER
BRAHM VAN DEN BERG

Solo Pianists with the
THEODORE THOMAS ORCHESTRA
Annual Spring Tour 1905.

Each artist has had remarkable success using the SMITH & NIXON CONCERT GRAND PIANO.

SMITH & NIXON PIANOS

are recognized by artists and leading musicians as embracing idealistic qualities. They are made in Concert Grands, Parlor Grands, Boudoir (one of the smallest) Grands, and Grand Pianos in the Upright Case.

The Smith & Nixon Piano Co.

MANUFACTURERS

10-12 East 4th Street, Cincinnati.
Chicago Branch, 268 Wabash Ave.

Mason & Hamlin

PIANISTS, PIANO STUDENTS AND THOSE GENERALLY INTERESTED IN MUSIC IN ITS ARTISTIC SENSE, CANNOT KNOW THE ACHIEVEMENTS AND PROGRESS IN MODERN PIANO CONSTRUCTION AND TONE DEVELOPMENT WITHOUT INVESTIGATING THE

Mason & Hamlin

PIANOS



LUITPOLD STR. 34,
BERLIN, W.
SEPTEMBER 10, 1905.

ST. PETERSBURG has been so occupied with matters pertaining to the war that of late no news has gone abroad through the channels of the press concerning the tempest aroused last spring between the directors and the leading instructors of the Imperial Conservatory. Yet from private information it is evident that in the musical circles of the Russian capital, and in fact throughout the whole country, a storm of indignation still rages at the contemptuous treatment meted out to such great artists as Rimsky-Korsakoff, Glazounow, Liadow and Essipoff, which led to the wholesale dismissal from the school of these, the leading musical lights of Russia.

The history of this disgraceful affair, which has not yet appeared in an American journal, is in brief as follows:

The trouble started with a revolutionary movement by part of the students of the conservatory, who, aroused by the disastrous news from the seat of war, gave vent to their feelings in demonstrations against the management of the conservatory. These demonstrations were carried to excess and seriously injured the discipline of the institution. Finally a large number of the pupils "struck," and over 100 of them were expelled. Thereupon such an uproar of protest arose that instruction was suspended, and the doors of the conservatory were closed. The musical directors, who, with Rimsky-Korsakoff at their head, sided in the main with the students, held indignation meetings, and severely criticised the action of the imperial "direction," which consists of amateur Government officials, lacking any suggestion of the knowledge of art that the heads of a great musical institution should possess. In fact, there is not one professional musician on the board.

Rimsky-Korsakoff was especially bitter and fearless in his attacks upon the management, or rather the mismanagement, of the imperial directors. He demanded that radical changes be made in the statutes of the school, insisting that the affairs of the conservatory be managed by the musical directors, who should in turn be counseled by the instructors, without being obliged to submit everything to the approval of the directors of the Imperial Music Society. In this supervision from the outside, he argued, lay the real root of the evil. The demands of the famous composer, however, resulted not in the much needed reforms, but the dismissal of Rimsky-Korsakoff himself and his colleagues, Glazounow and Liadow, who were of the same mind. Indignant at this, other teachers resigned, headed by the renowned pianist, Annette Essipoff. The public sided wholly with Rimsky-Korsakoff and associates, and the Government, fearing a popular demonstration in the famous composer's favor, have gone so far as to forbid public performance of his works.

With its leading instructors flown the conservatory is in a bad way, and the prospects for its immediate future are not very bright.

The accompanying picture shows us three interesting Russian musicians. In the centre of the group is Glazounow, the distinguished composer; at the left, Blumenfeld, one of the leading piano instructors of the St. Petersburg Conservatory, and at the right Leopold Godowsky.

THE MUSICAL COURIER seems, with its pertinent series of newspaper extracts, to have set in motion European

inquiries into the methods of critics and criticisms. Witness the remarks of the late Julius Strude upon "The Reform of Criticism," published in the newly issued Kritik der Kritik.

"Criticism," Strude philosophically sighs, "is a necessary evil. Anti-criticism is useless, partly because there is always something in the criticism, even if it be destructive, malicious and biting, and also because you can never count upon it that he who reads the criticism will also read the critique of the criticism. Then, too, it is useless to kill the critic, for there are always new ones to take up the work."

"The crying fault in modern criticism arises from the desire of those who 'create' to have only praise showered upon them."

"Criticism cannot be reformed—at any rate, not the critic. The critic won't have anything said to him. And where will the reformer be who could compel a critic to submit to his dogmas?"

"The public wants to know briefly and quickly what it ought to think and say about works of art. If the critics



A DISTINGUISHED TRIO.
Blumenfeld, Glazounow, Godowsky.

were not so obstinately incorruptible, how pleased might the creative talents be with the approbation of the masses!

"I, myself, used to be a critic. I criticised books, pictures, statues, dramas, vaudeville, operas, concerts, and so on, but was of use neither to the arts nor the public, inasmuch as the artists do not order their lives by the critics, and the public doesn't remember criticisms. All they keep in their heads is whether something has been praised above the average, or torn down to the infernal regions. With the public anything more than that is Hecuba."

Not content with tinting his tone paintings all the colors contained on his old musical palette, Richard Strauss has found that he can produce still other shades of sound by means of a lately invented woodwind instrument, which he intends to employ in his new opera, "Salomé." The instrument in question, which is called the "Heckelphon," after its discoverer, Wilhelm Heckel, of Biebrich, has met with the approval of other eminent conductors, as, for instance, Felix Weingartner, Arthur Nikisch, Fritz Steinbach and Hans Richter. By all accounts its tone, while tender and beautiful, has penetrating strength and fullness; in quality it seems more liquid than the bassoon,

more powerful than the English horn, and more "saturated" and darker in color than the oboe. The inventors believe that the "Heckelphon" will eventually be widely employed for solo parts in the modern orchestra score, and Richard Strauss is confident that it will give his "Salomé" tonal effects absolutely new and individual.

On October 7 Felix Draesecke will celebrate his seventieth birthday, and his many pupils, friends and acquaintances are planning to honor the occasion with worthy festivities.

The city council of Vienna, with more than municipal benevolence, has decided to place at the disposal of the Brahms Association the former site of the Hotel Zur Stadt Linz, on the Elisabeth Promenade. The lot is to be used for the erection of a Brahms museum, which is to be built at the cost of the Brahms Association, and to rest in the protection of the Vienna municipality. According to present plans, it will contain the furniture which Brahms himself used, and a museum made up of his souvenirs, manuscripts, and other relics of the composer.

The great Berlin choirs are clearing their throats and preparing for their usual seasons of vigorous song. The Singakademie will give programs consisting almost entirely of sacred music. Its prospectus announces Beethoven's "Missa Solemnis," Haydn's "Creation" and the "Christmas Oratorio," the St. John and St. Matthew "Passion Music" by Bach; a Brahms evening, comprising the "Requiem," "The Song of the Fates" and the "Burial Song," and Elgar's "Apostles," which will be sung in Berlin for the first time.

The Philharmonic Chorus, on the other hand, in spite of the deceptively religious beginning and conclusion which it makes with the Beethoven "Missa Solemnis" and the Bach B minor mass, respectively, seems to be devoting itself to choral music of a more merry character. In addition to the number above mentioned and Bruckner's "Te Deum," the choir will perform Bach's merry cantata, "Strife Between Phœbus and Pan," the Brahms rhapsody, Scholz's "New Year's Bells" and Schubert's "Serenade."

Raabe & Plothow have just issued their excellent "General German Music Calendar" for 1906. The book comes in two thick volumes and gives a musical catalogue of musical affairs in 376 German and foreign towns. Moreover, it gives the exact names and addresses of musical institutions and warehouses in most of the principal towns. To compile an all embracing directory such as this is far from an easy task, but Raabe & Plothow would be amply repaid for their pains if they realized of what genuine value the "General German Music Calendar" is to every thorough musician.

Glis Lagnxt, of the Finnish musical paper, *Finisk Musik-Revy* (Helsingfors), writes me: "As I read your 'Leaves from Spohr's Autobiography' with great interest, it occurs to me that you, too, may be interested in some Spohr letters published lately for the first time in this little newspaper. I therefore take pleasure in sending you the two respective issues of the journal by this mail. You will also find that I have taken the liberty of quoting a little character sketch of Grieg, by Leonard Liebling, which appeared in THE MUSICAL COURIER, No. 23, 1903. I have mailed this same number to New York. Respectfully,

"GLIS LAGNXT."

I was extremely interested in this Finnish paper, which is gotten up in excellent style, with neat type, artistic binding, and apparently very broad minded in its contents, containing as it does notes on musical affairs from every civilized country. One of the Spohr letters to which the editor refers has to do with Ole Bull, and as it contains a

criticism on the playing of the famous Norwegian which was new to me. I reproduce it here for the readers of THE MUSICAL COURIER:

CASSEL, February 10, 1899.

"NOBLE SIR—The article on Ole Bull so kindly sent to me did not appear in a Cassel but in a Hannover journal. It is not by Ole Bull, but apparently by some correspondent of the paper, whom Ole Bull knew how to win over to his side by free tickets and conciliating visits. Ole Bull has stepped straight into the first ranks here, and seems to be a lovable 'child of nature.' Whether this is only a mask, or his real character, I do not trust myself to say. In his first appearance here he pleased the general public extraordinarily, but his success fell off greatly on the second night. The connoisseurs were doubtful of him even at his first concert, and especially after a musicale at my house, where he played two Mozart quartets which were clearly above him. His left hand is excellent, but his bowing is very faulty. The principal thing he lacks, though, is real musical education, as well as taste, and the right kind of feeling. That his tone is so weak and inadequate is due purely to his flat bridge and his thin strings. He drew a bigger and better tone from my violin.

"If he had studied with a good master he surely would have been a great violinist. As a musical sensation, however, he attracts much more attention with the great masses, and this brings him in a lot of money, which for the present seems to be his main lookout. In my position it is not proper for me to pass public judgment upon him; so the foregoing is for you alone, and written to you only because of your own letter.

"Ole Bull told me many nice things of your son, and I was extremely glad to hear news of him again. Remember me to him most heartily.

Respectfully,

"LOUIS SPOHR."

As I have mentioned before, Edith Walker will be the soloist in the first Nikisch Philharmonic concert, which is listed for October 16. Immediately after the concert Miss Walker will sail for America, where she has an engagement with the Metropolitan Opera Company for the coming season.

As the 150th anniversary of Mozart's birth will occur upon January 27, 1906, the seventh Nikisch symphony concert, which falls upon the same date, will take the form of a Mozart celebration. The program rendered will comprise compositions of the great Wolfgang only, and will include the "Jupiter" symphony, a concerto for violin and viola, and an aria from "Titus," as well as other Mozart songs, which will be sung by Lulu Mysz-Gmeiner.

MAX GARRISON

Vocal Instruction

Late leading Baritone of Vienna Royal Opera.

FORMING OF HEAD TONES A SPECIALTY.

BERLIN W., Heilbronner St. 30.

A complete bibliography of Richard Wagner has been prepared by P. Papst, the Leipzig music dealer. The catalogue contains a list of Wagner's works, writings, poems, and their principal adaptations, as well as of the literary publications, pictures, busts, &c., that have reference to the composer, and it will be sent to those who are interested merely on application.

The Halir String Quartet, composed of Halir, Exner, Muller and Dechert, will play all of the Beethoven quartets in its five popular concerts next season.

Camille Saint-Saëns has finished his new opera, "L'Anacréon," and will produce it at Monte Carlo this winter. The libretto of the work is by Ange de Lassus, and is said to treat of a modern subject. A "problem play" in opera is a good idea. Why didn't Wagner think of that?

Speaking of Wagner, here in Berlin it is published on positive authority that Burgstaller, who uncorked the vials of wrath upon himself by singing a "Parsifal" role in America, will assist at the next Bayreuth Festival. Moreover, it is said that Felix Mottl has been taken back into Bayreuth favor. Verily, the gods can forgive as well as annihilate!

Nuremberg's new city theatre underwent a vigorous dedication on the first of the month. The celebration opened with a "Fest-Spiel," written by Burgomaster von Jäger, modeled upon Schiller's "Huldigung der Künste." First the "spirits of the house" tumbled merrily about upon the stage, and prophesied good fortune for the theatre. Then entered the Muses together with some characters from standard dramas, as Figaro, Hans Sachs, Wallenstein, Titania, and held graceful converse on the ideals of the opera. Next followed the prelude to the "Meistersinger," and the concluding scene to the same opera's third act. The theatre is very beautiful, with its tasteful mural decorations, and, as its acoustics and general conveniences are in keeping with its externals, it will doubtless have a busy and successful future.

Berlin's new Comic Opera, which will be completed by the 15th of October, will be in many respects the finest theatre in the German capital. The building is constructed entirely of iron and stone, and its principal auditorium will seat 1,250 persons. One especial advantage of its appliances is a revolving screw, by which in time of danger the whole roof can be opened for one-seventh of its own extent. On behalf of the audience the seats have been made exceptionally low and as near the stage as possible. Aisles approaching the places run not only from back to front, but from the middle of the floor to the side. In all of its other equipments the Comic Opera is equally comfortable and commodious, and fully justifies the million and one thousand marks which were expended in its construction.

September 4 Mozart's "Magic Flute" was performed at the Royal Opera House for the 500th time. Curiously enough Herr Moedlinger, the well known bass singer, sang in the

role of Sarastro for the 100th time, so that the jubilee proved a double one.

Blanche Corelli, one of the leading singing teachers at the Stern Conservatory, has also been very successful in her private teaching. Especially in fitting young singers for opera, and particularly tenors, she has achieved marked results. For instance, many of her pupils are now occupying important operatic positions in Germany, as Oscar Brown, leading tenor in the summer opera at Kroll's Theatre, in Berlin; Adalbert Holz Apfel, for the past five years first tenor at the Breslau Opera; Julius Marres, tenor of the opera in Kiel; Kurt Friedrich, tenor of the Wiesbaden Opera, and Cesar Krause, first lyric tenor in the opera at Königsberg. I do not mean to imply that Mme. Corelli has not been successful with other kinds of voices; on the contrary, she has turned out many beautiful sopranos and altos. Susanna Dessoir, for example, who had apparently lost her voice, was completely cured by Madame Corelli, and has attained to fame in the concert world.

Arthur Mees and wife, of New York, who have been traveling in Germany this summer, last week passed through Berlin on their way back to America.

Edward L. Lippit, pianist, of San Francisco, is one of the latest American arrivals in Berlin. He is studying repertory and pedagogical methods with Da Motta.

Otto K. Schill, violinist, of Newark, N. J., also passed through Berlin on his way home. He was married before he left America, and is traveling through Germany for his wedding trip.

Hans Pfützner has written a musical setting to "Käthchen of Heilbronn," and the opera thus evolved will be produced at the Kaiser jubilee in Vienna.

A Heinrich de Ahna memorial fund is soon to be founded in Berlin. The income accruing from the fund will be devoted first to the needs of the late artist's wife and daughter, and afterward to aiding worthy and indigent musicians, particularly violinists.

The Düsseldorf town theatre announces for its coming season the following novelties: "The Cid," by Peter Cornelius; Isidore de Lara's "Moina," and the première of Cyril Kistler's music drama, "The Death of Balduin."

Meanwhile the royal Stadttheatre of Wiesbaden, not to be outdone in the novelty line, announces "Belmont and Constanze," by Mozart, Herman Götz's "The Taming of the Shrew," and Saint-Saëns' "Samson and Delilah." In justice to the Wiesbaden Opera, however, I must also state that in addition to the above mentioned "novelties" its program for the coming season also includes Humperdinck's "Marriage Against Will" and Otto Neitzel's "Die Barbarina," as well as new mise-en-scène for "Fra Diavolo" and "The Black Domino."

ALBERTO JONÁS

will accept a limited number of advanced, talented pupils.

Address care of Musical Courier
Luitpold Str. 24

BERLIN

C. F. KAHNT, NACHFOLGER LEIPZIG.

Music Publishers.

FRANZ LISZT—Fifty-seven Songs for the pianoforte for two hands.

RICHARD WAGNER: *Pantaisie* for the pianoforte.

MAX REGER: *Moto Perpetuo* for the pianoforte.

WILHELM BERGER: Five Caprices for pianoforte. C minor, A major, G minor, B minor, E minor.

HUGO KAUN: Three pieces for pianoforte: Humoresque, Prelude and Nocturne.

HERMANN SPIELTER: Compositions for cello and piano. Sonata, Andante religioso, Romance, Cradle Song, Legende, Der Kobold.

MRS. Wilhelm Eylau

PIANO INSTRUCTION.

Further St. 4,

BERLIN W.

GEORG

FERGUSON

BARITONE.

Vocal Instruction.

KLEIST STRASSE 27, BERLIN W.

Prof. Rudolf Schmalfeld, Mme. Margarethe Schmalfeld-Vahsel,

Kammersängerin.

VOCAL INSTRUCTION.

Lessons given in English, French and Italian.
Wagner Singing.

Heilbronner Str. 3, BERLIN. W.

PIANO SCHOOL FOR THE LESCHETIZKY METHOD AND SCHOOL OF INTERPRETATION.

Pupils received in the house and practice supervised. In charge of MRS. POTTER-FRISSELL, pupil of Stepanoff, Prentner (certificated) and Leschetizky. Highly indorsed by Emil Sauer and leading Dresden musicians. Dunning System of Improved Music Study for beginners also represented. Instructor in Ehrlich's School of Music and Franklin College, Dresden. Apply Nurembergerstr. 54, Pt. r. DRESDEN

KIRK TOWNS

BARITONE.

Chief Assistant of GEORG FERGUSON,

BERLIN, W.

Münchener St. 8

HUGO HEERMANN

THE GREAT GERMAN VIOLINIST

In America: October, November and December, 1905

Management: HENRY WOLFSOHN

Eduard Lankow, a magnificent basso profundo, nephew and pupil of Anna Lankow, the well known New York singing teacher, has been engaged by the Dresden Royal Opera for a period of five years, beginning October 1, 1906.

Putnam Griswold, the bass singer from San Francisco, who has made several successful appearances at the Berlin Royal Opera, has been engaged by that institution for the present season.

Anton Hekking will celebrate on October 26 the twenty-fifth anniversary of his first appearance in Berlin. He came here in 1880 and this city has been his home ever since. A big concert has been arranged by his friends and pupils. Among other things he will play the new Kaufmann 'cello concerto.

The Klindworth-Scharwenka Conservatory, under its new management, will soon undergo some important and far reaching changes. To the already exceedingly able faculty numerous and important acquisitions are to be made, the course of study enlarged and improved upon, and, to crown all, a magnificent new building is to be erected, a building equal to the demands of the growth and larger scope of the school. It will contain a first class concert hall and all the equipments of an up to date conservatory of the highest type.

ARTHUR M. ABELL.

Kubelik's Holiday Recitals.

KUBELIK will make no less than five appearances in New York city this season. Hugo Görlitz, his manager, has arranged for him to inaugurate his second American tour at Carnegie Hall Thanksgiving night. The New York Symphony Orchestra, under Walter Damrosch, will assist. Sunday afternoon, December 10, and Tuesday evening, December 12, the virtuoso again will tune his magic strings in Carnegie Hall. Again the New York Symphony Orchestra will assist. Kubelik's next concert, which may take the recital form, will occur on Christmas Eve and New Year's Day. This will give him three holidays and a Sunday in the metropolis—extremely clever bookings on the part of Mr. Görlitz.

And Justly.

(From the Los Angeles Graphic.)

MARC A. BLUMENBERG, the great and only MUSICAL COURIER man, brands both New York and San Francisco with the reproach of being behind the times in that they have neither a permanent orchestra nor an adequate concert hall.

Alexander von Brandowski, who sang the title role of Paderewski's "Manru" when it was given in New York, has just translated into Polish the libretti of Wagner's "Ring des Nibelungen," "Tristan and Isolde" and "Die Meistersinger."

BROOKLYN.

BROOKLYN, September 23, 1905.

ALL music lovers in Brooklyn and those working for the advancement of music will commend the Brooklyn Institute for its interest in the coming of the Savage Grand English Opera Company. The company will be at the New Montauk Theatre, in Hanover place, during the week beginning October 2. "Aida" is to be sung the opening night and at the Wednesday matinee. "Lohengrin" is the opera for Tuesday night; "Rigoletto" for Wednesday night; "Tannhäuser" for Thursday night; "La Bohème" for Friday night; "Tannhäuser" again for the Saturday matinee and "Faust" for the closing performance Saturday evening, October 7. The singers of the company are Gertrude Rennyson, Florence Scarborough, Madame Serena, Millicent Brennan, sopranos; Rita Newman, Margaret Crawford, Mary Eames Miller, Rita Harrington, contraltos; Francis MacLennan, Joseph Sheehan, William Wegener, Thomas Best, tenors; Arthur Deane, Winfred Goff, Thomas David Richards, baritones; Ottley Cranston, Robert Kent Parker, M. L. Bowman, basses; N. B. Emanuel, Elliott Schenck, Eugene Salvatore are the conductors.

Members of the Institute will have the privilege of securing tickets at reduced rates.

While in Norway this summer Carl Venth wrote a trio for piano, violin and 'cello. The new work is to be played during the season before the Manuscript Society and the Tonkünstler Verein by the composer (violin), Madame Grosse-Thomason (piano), and a 'cellist to be announced later.

Berta Grosse-Thomason has reopened her School for Piano at 359 Degraw street. Madame Thomason has also resumed classes at her downtown studio, 335 and 337 Fulton street, and 13 Elm street, Morristown, N. J.

Franklin W. Hooper, the director of the Brooklyn Institute of Arts and Sciences, returned early in the month from his vacation passed at the Hooper country home, in New Hampshire.

The Tyrolean Alpine Singers, under the direction of Franz Rainer, are to give five concerts in Association Hall week after next under the auspices of the Brooklyn Institute.

The new studios of the Venth Violin School, at 43 Seventh avenue, are attractive. Mr. Venth and his associates are enrolling many students.

Thursday evening, October 26, is the date of the opening of the Brooklyn Institute musical season, and not October 20, as heretofore announced. The stars for the concert are to be David Bispham and Marie Nichols.

Thomas Burroughs Tilton, formerly a precentor in the Marcy Avenue Baptist Church, died a fortnight ago. Mr. Tilton was sixty-six years old. The interment occurred at the boyhood home of the deceased in Keyport, N. J.

All the leading newspaper dealers in Brooklyn have copies of THE MUSICAL COURIER on sale.

Dr. Neitzel—Painter in Words.

DR. OTTO NEITZEL is a man of universal education and universal powers. Not only does he bind his hearers with the beauty of his piano tone—he has also so steeped himself in the limpid grace of classic literature and the sombre power of modern poetry, whether of verse, prose or music, that his own lectures are replete with striking illustrations, figures which glow and flash, and hold our minds in leash so that we may better grasp his ultimate idea. His terseness of apt phrase, his richly colored thoughts are borne fitting witness to in the Berlin accounts of his lectures, one of which is appended below:

Dr. Otto Neitzel's third piano matinee again attracted a cultured audience which followed with lively interest the offerings of this artist who has so visibly acclimated himself to Berlin. As one American girl very expertly asserted, Neitzel was in "excellent form," both as regarded "temper" and "fingers," and another professional concert goer found the interchange of piano playing and speaking to be especially agreeable to the ear. As a particular merit of this concert may be distinguished the fact that in it Dr. Neitzel couched his lance for Chopin's fourth ballade and for the "Concerto without Orchestra," by Schumann (really his second sonata). The behavior of the audience, too, was an agreeable surprise, for they accepted these two very compositions as dry, overestimated works and meted to the Bach the warmest approval. Neitzel called the Bach composition the earliest and unsurpassed work of the romantic school, in that it offered a highly romantic content in unvaryingly beautiful style, while the form so richly and beautifully developed by Beethoven is seen to be a quality neglected in Chopin and Schumann. He said that the content of this piece was deep melancholy, which permeated it like the odor of autumn which rises from the earth in November. The excellence of romantic music he claimed to be intimate quality and sensitive feeling, its fault lack of grandeur and general lawlessness.

For the F major ballade Neitzel found a striking personification in the fate of Baldur, god of the spring, cut off before his time, while that in F minor he called a monument erected to himself by Chopin. The Schumann F minor sonata displays a bold tendency toward the artistic and social philistinism which encompassed him—a tendency strongly suggesting the fiery spirit of Beethoven. The "Davidsbündler Dances" Neitzel called a little casket of fine musical jewels cut in the workshop of the passionate stormer Florestan and the gentle enthusiast Eusebius.—Allgemeine Musikzeitung, March 17, 1905.

MAESTRO P. FLORIDIA

Piano—Opera—Chamber Music.

Studio: 134 Carnegie Hall, Tuesdays and Fridays, A. M.

RUBIN GOLDMARK

Lecture Recitals with Piano Illustrations

144 WEST 127th STREET, NEW YORK

Last Year in America.

Season 1905-06.

ANITA O RIO

SOPRANO.

ALBERT MILDENBERG,

PIANIST and INSTRUCTOR

Director of Department Music, the Classical Seminary for Girls, New York.

836A-836B Carnegie Hall, New York.

HOLMES COWPER,

Fine Arts Building, CHICAGO

TENOR

VIOLINIST

LEON MARX

Orchestra Hall, Chicago

OLIVE MEAD, 1st Violin. ELIZABETH HOUGHTON, 2d Violin. GLADYS NORTH, Viola. LILLIAN LITTLEHALES, Violoncello

The Olive Mead Quartet

2465 BROADWAY, NEW YORK

GRACE LONGLEY,

SOPRANO

176 West 94th Street, NEW YORK CITY.

ISABELLE BOUTON

Tour Now Booking.

ADDRESS

J. ARMOUR GALLOWAY,
53 East 56th Street,
NEW YORK.

'Phone: 9404 Plaza.

IMPORTANT!

TO ARTISTS, TEACHERS, MANAGERS, PIANO DEALERS, PUBLISHERS, MUSIC STORES, CONSERVATORIES, ETC.

THE 1905-6

AMERICAN MUSICAL DIRECTORY

TEN THOUSAND ADDRESSES, United States and Canada

MUSICAL SOCIETIES, ARTISTS, TEACHERS, CONSERVATORIES, ORCHESTRAS, BANDS, ETC.

DELIVERED ON RECEIPT OF \$2.50

LOUIS BLUMENBERG, Publisher
417-419 St. James Building, New York

The Greatest American Mezzo-Soprano

Late with Metropolitan Opera Co.
Principal Mezzo Soprano, WORCESTER FESTIVAL, Sept., 1905
Recitals, Opera, Oratorio, Concert
Address 154 West 141st Street, New York City
'Phone 2863-R Morningside

A CHEERFUL VIEW.

CHICAGO, September 23, 1905.

A FEW untimely observations on musical matters, considered locally as well as in general, may not be out of place at the beginning of the present season, which bids fair to bear a fatal resemblance to its predecessors.

There will be the usual sham battle fought against the "foreign crime"; alarming statistics will be quoted to show how downtrodden home talent and native genius are crushed under the iron heel of the insolent foreigner; some well meaning but ill advised persons will advocate the claims of Chicago artists to appear with our leading orchestra, and the various foreign importations will gradually settle down under Uncle Sam's flag and do about the same work at the music schools on Michigan and Wabash avenues which had been done on the Graben at Vienna, the Newsky Prospect at St. Petersburg and the Potsdamer strasse in Berlin.

Mutual admiration societies innumerable will meet regularly and invoke "Music, the heaven born maid."

The customary influx of talented people will invade our precincts, anxious to get something for nothing and end up by getting nothing for something, and there is no end of embryo Sembrichs, incipient Beethovens and young persons who are born musicians and who only need a few finishing touches—and little do they realize how near their finish they are. And they will ask: "How long will it take?" "How much will it cost?" and "Will it pay?" Surely, it will pay somebody.

And the young composer will be abroad in the land and write symphonic poems which are neither symphonic nor poetic, and which will never be performed, and reputations will be made and unmade, and there will be bloodless victories on the concert stage, and vice will flourish, and virtue will be lonesome, and few will be called and still fewer chosen, and his Satanic Majesty will devote his earnest and thoughtful attention to the hindmost in the unholy scramble for pelf and notoriety.

Schools and private teachers have their nets cast, their traps set, but bait is scarce. The little story is ready, the stereotyped little song learned; tempting circulars and alluring prospectuses have been sent to everyone else's pupils whose addresses could be hook or crook be obtained, for there is more joy over the one pupil cribbed from somebody else's preserves than over the ninety and nine of last year's vintage who return to their native heath.

Studios have been repapered, floors varnished. Anterooms are ready for the ante; all have returned from their vacations, including those who never went away; the still hunt for pupils, always on, is about to be redoubled with increased vigor and energy; flaming advertisements fill the columns of the press, in short, "La Saison est arrivée."

And the same old beverage will be filled into new casks and be made to represent a new article in old packages, and pupils will miss lessons for any old reason, and there will be long interruptions from study, at Thanksgiving and Christmas and at Easter, and all civic, legal, Catholic and Jewish holidays will be religiously observed, including Lincoln and Washington's birthdays, washdays, Black Friday, Blue Monday, Labor Day and Decoration Day, and about the time the perennial housecleaning comes around and the front parlor needs its annual coat of warpaint everybody will fold their tents, a few thousand students will have graduated, there will be stress and distress, diplomas and diplomacy, school concerts will be given at which American compositions will be tabooed, and the members of the aforesaid orchestra will either with wise forethought have accepted positions in beer gardens for the summer of 1906 or return to Dalmatia, Bohemia, Roumania and various and divers other interesting localities to spend pennies after making dollars here.

And one hot day, along the early part of April, will create a feel of unrest among music students, and an irresistible desire to pack up and go home will brook no opposition, and lo, and behold! another season will have passed away before you know it.

And there will be the same old idiotic gabble about the marvelous artistic atmosphere which it is impossible to create here and which is only on tap across the big pond. Our girls will go to Europe, and they will return sadder but not wiser, and it will be on with the new teacher and off with the old. And the rich will have waxed fat and the poor will not be any worse off, because they have caught it in the neck already, or as Bill Nye had it: "God help the rich; the poor can beg."

And the advance agent and the local impresario will be much in evidence, and there will be diamond thefts and all sorts of dismal and unholy happenings to artists who need free advertising and whose living depends upon the managers.

There will be a motley crew of new comers, and every principality of Europe will be represented by a pounding pianist, a screeching vocalist or a scratchy violinist. Some will be applauded because they make monkeys of themselves and the audience, and others because they don't; and every blessed one of them will need a haircut sadly, and every local pianist will rise up in his might and swear by the holy hornspoon and the beard of the prophet that he can play much better than the "delegate from Yurrop."

And there will be criticism galore, analytical, metaphysical, historical and hysterical, constructive, instructive and destructive, systematic, problematic and dogmatic, dense, tense and full of sense, fantastic, drastic and bombastic, some full of wit and some without it, discreet and indiscreet, interested and disinterested, scholastic and iconoclastic, sound, profound and unsound, callow and shallow, deep and cheap, crusty and trusty, natural and unnatural, categorical and paregorical, wise and otherwise, probable and improbable.

And the reviewer will discuss and artists will cuss and there will be diction and malediction, and the public will appreciate the following morning how stupid it had been to enjoy the concert of the previous evening, and things will be written about people which would never be said to their face, and transpiring reviews will mention aspiring and perspiring artists playing inspiring music to expiring audiences, and performers will be praised with faint damnation.

"La critique est la vie de la science," says Balzac; it sometimes is "Le mort de l'artiste."

And there will be appointments and disappointments and normal schools and abnormal teachers, and methods without end, and everyone will grind an axe of his own and a Corsican dagger for the neighbor, and for a merry windup there will be State Teachers' meetings where no one meets the State teachers.

And when it is all said and done, echo asks: "Cui bono?"—what was it all about? and another season will have disappeared around the corner of that long corridor of time which has swallowed up so many hopes, expectations, anticipation and illusions.

EMIL LIEBLING.

Gerardy Coming in November.

JEAN GERARDY will arrive in New York November 2. His tour opens four days later, in Minneapolis, and after that the great 'cellist will be heard in St. Louis, Chicago, Milwaukee, Terre Haute, Detroit, Toronto, Montreal, Albany and Philadelphia. He will make his first appearance this season in New York November 26. January 5 and 6 Gerardy will play with the New York Philharmonic a new concerto by Joseph Jourgon, and later in two joint recitals with Marteau.

CORINNE RIDER

KELSEY IS GIFTED.

NATURE has endowed Corinne Rider Kelsey with all that a successful singer must have—an exceptionally beautiful voice, uncommon intelligence, aptitude in study, musical insight, a sympathetic nature, an attractive stage presence, and the greatest of all gifts—youth. In one year she has made a reputation as a concert singer, and that, as many artists and managers know, requires from five to ten years in the careers of most artists. It is because Mrs. Kelsey possesses a combination of gifts that she has been able to achieve a legitimate success within twelve short months.

First of all, Mrs. Kelsey did not think of making a debut until she was ready. Then when she went to sing for a manager or a musical conductor, her intelligence guided her in singing the right song or aria. This resulted every time in an engagement, and several times in re-engagements.

In the autumn of 1904 Mrs. Kelsey signed a contract with Henry Wolfsohn, and since then she has sung at many important concerts. Among the musical directors who engaged Mrs. Kelsey were Walter Damrosch, Arthur Clausen, of the New York Liederkreis and Brooklyn Arion; Julius Lorenz, of the New York Arion; J. Fred Wolle, of the Bach Festival Choir; Dr. Horatio Parker, of Yale University; Arthur Mees and Harrison Wild.

In addition to her concert appearances last winter, Mrs. Kelsey sang at the Schiller Memorial concert at Carnegie Hall in May. At the Bach Festival in the same month at Bethlehem, Pa., Mrs. Kelsey received high praise for her singing in "St. Matthew's Passion." Late in the season she filled engagements with the St. Louis Choral Society in "The Messiah," the Baltimore Oratorio Society in "Elijah," with the Orpheus Society in Philadelphia, and at a presentation of "The Creation," directed by Dr. Parker.

Mrs. Kelsey's voice is a pure soprano, even and rich, with extended compass and splendid carrying power. Its flexibility enables the artist to do much in the way of coloratura singing, and that is something quite unusual and unexpected in singers of her calibre.

This week Mrs. Kelsey opens her second season at the Worcester Festival. Tonight (Wednesday) she will be heard in Mozart's "Requiem" and in selections from César Franck's "Beatitudes." At the symphony concert Friday afternoon Mrs. Kelsey will sing a Mozart aria.

Next month Mrs. Kelsey is to be one of the stars at the Maine festivals. Mr. Wolfsohn has closed other important engagements for Mrs. Kelsey with the leading orchestras and oratorio and choral societies and the principal clubs. During the winter Mrs. Kelsey will give song recitals before clubs in the East and Middle West.

Young singers with individuality, taste and musicianship are in demand, provided these qualities are combined with a lovely voice. If they have the one and lack the other, they cannot hope to get beyond their limitations. When, however, a young singer has a combination of gifts like Mrs. Kelsey, she will be certain to find that Fame will meet her half way and bring the rewards that are destined for all those favored by the gods. Deny it as we may, occult laws are powerful in the making and unmaking of artistic careers. There are fortunate stars and unfortunate stars. The fortunate stars have pursued and are pursuing Mrs. Kelsey.

The Stockholm Opera will produce Stenhammar's "Fest auf Solhaug," "Ran," and "Der Waldmarsch"—all Swedish operas—and "Hans Heiling," "Taming of the Shrew," "Rheingold," "Siegfried" and other operas of the standard repertory.

PERCY HEMMUS

BARITONE

THE HARGRAVE,

112 W. 72d Street

NEW YORK.

Phone 3344 Columbus

RAOUL

PUCINO

The Great French Pianist

IN AMERICA THE ENTIRE SEASON

The Baldwin Piano used

Management: HENRY WOLFSOHN.

MARC A. BLUMENBERG CHATS ABOUT MUSIC.

Tells of Plan for Permanent Orchestra.

Discusses at Length the Firm Position Occupied by THE MUSICAL COURIER in the World of Music and the Vain Endeavors of Its Opponents to Down It.

(From the San Francisco Musical Review.)

WHENEVER a man is fortunate enough to see his efforts rewarded with great success there are always a number of envious people who, by persistent opposition, endeavor to belittle his victories. The Musical Review is just now being opposed by a clique of musicians whose character is so deficient in liberality and whose minds are so narrow that they cannot see their way clear to encourage an enterprise which is not solely devoted to exploiting their own affairs. Notwithstanding this opposition the Musical Review has gradually and silently forged ahead until it now occupies such a prominent place in the musical annals of the Pacific Coast that it has become necessary to make the announcement that this paper will soon be published twice every month instead of once. By reason of the opposition of a certain clique and the many hardships connected with the establishment of a new musical journal in a field hitherto unexplored by genuine local musical journalism this paper can somewhat sympathize with the editor of a contemporary, who was obliged, in the beginning of his career, to combat similar and far greater obstacles. The Musical Review in extending to Marc A. Blumenberg the courtesy of the most prominent space in this journal ignores any causes that may underlie the enmity created by THE MUSICAL COURIER in certain quarters and merely desires to pay its respects to the man who has made musical journalism in America a power which is now being felt throughout the musical world. As to what method Mr. Blumenberg employs in wielding this power does not concern this paper; it is rather an affair to be dealt with by the musicians of the East. The Musical Review is only interested in the fact that Mr. Blumenberg has established a great enterprise, which is being conducted with indisputable success. For this reason THE MUSICAL COURIER must be regarded as the biggest musical newspaper in the world, and the visit of its editor an important event in any musical community.

With these ideas revolving in my mind I went to the St. Francis Hotel to keep an appointment with Mr. Blumenberg in regard to interviewing him on his opinion about musical conditions in America. While grasping my hand in one of those warm pressures that indicate strength of character and tenacity of purpose, Mr. Blumenberg asked: "Well, how is musical journalism on the Pacific Coast?" and after my assurance of the gradual increase of power in the field of musical journalism and the demand for a clean and newsy musical paper, the great editor, pointing to a pair of comfortable plush chairs, added affably: "I suppose this is a proper editorial resting place to discuss musical conditions." And thus the editor of the greatest musical journal of the world and the editor of the "only musical journal in the great West," prepared to discuss matters of tremendous importance to the musical cult of America—matters which are being brought into controversy throughout the United States.

Mr. Blumenberg plunged immediately into a discussion of the permanent orchestra question—a matter dear to the heart of every earnest musician. "You certainly should have a permanent orchestra on this Coast," said he, "but it can never be successful as a purely local institution, supported by San Francisco alone. A permanent orchestra in this part of the country should be encouraged by every city on this Coast. Efforts should be made to enlist subscribers in cities like Oakland, San José, Sacramento, Los Angeles, Portland, Seattle, Tacoma, and other Coast towns, and thus the orchestra will be able to stay together all the year around, giving a series of concerts in every one of these towns mentioned. However, the permanent orchestra is an im-

possibility as long as the public is fooled with high priced opera. The extortionate admission fees deprive the people of the money that would otherwise be spent on a permanent orchestra. Last season, for instance, you had the Metropolitan Company here. I am told you spent \$120,000 on twelve performances. At least \$60,000 of this money was contributed by people who are sufficiently interested in music to attend symphony concerts. Now, if this \$60,000 would be subscribed for symphony concerts you would have already a sufficiently large fund to make a permanent orchestra possible. This is only one of the many injuries sustained by the evil of high priced opera. Your Tivoli here does not belong to the injurious musical enterprises, for the prices there are within the reach of all and do not seriously conflict with the support of other musical affairs.

"I also understand that on account of this foreign opera season such artists as Kreisler, d'Albert and Ysaye suffered financially. Surely an enterprise, chiefly sensational and based upon the infatigable star system that causes such harm cannot be of benefit to music. THE MUSICAL COURIER has for years fought this expensive foreign opera scheme and has thereby earned the enmity of its projectors and allied elements. But the paper is in a position to ignore such opposition. It is an absolutely independent journalistic proposition. There is often talk in New York of establishing a musical paper in opposition to THE MUSICAL COURIER, but there is no prospect of that, although I should like to see strong competition. In the first place, it would require more than \$300,000 to establish a complete plant sufficiently adequate to show up favorably beside THE MUSICAL COURIER. Then there are at least six elements or cliques in New York which mutually hate each other worse than any single clique might dislike THE MUSICAL COURIER, if such dislike actually exists. There are the Walter Damrosch interests, which are opposed to other orchestral interests; then there are his brother's interests, which clash with the Arens and the conservatory interests; then there is the Philharmonic Society, which interferes with both the Damrosch and other plans, and finally, the Metropolitan Opera House Orchestra, with Nahan Franko, which is looked askance at and with fear by other interests and the above. The policy of the Philharmonic Society in bringing foreign conductors to direct its concerts has completely eclipsed all present chances of New York resident conductors. Besides this there are no such concert conductors now in New York as in the past; no such men as Theodore Thomas was, or as Emil Paur, of the Pittsburgh Orchestra, is, nor as Fritz Scheel, formerly of San Francisco, and now of the Philadelphia Orchestra, is; and no such opera conductors are now in New York as Anton Seidl was. Nahan Franko is by far the best of the New York Metropolitan opera conductors. Being a New Yorker, naturally, the foreign opera conductors are preferred to him. However, New York is sorely in want of a great conductor; hence the Philharmonic Society must seek its conductors in Europe. THE MUSICAL COURIER wends its way between all these elements," said Mr. Blumenberg, with that well modulated and very musical voice of his, describing a certain movement with his forefinger which his enemies would have called "serpentine," "touching neither one and keeping aloof in its independence. A paper in opposition to THE MUSICAL COURIER and without powerful financial backing would have to hobnob with one or more of these cliques and the minute this would happen all the other cliques would be up in arms and then goodbye to the power of the paper, and the independence necessary to permanent success.

"THE MUSICAL COURIER has enemies by the thousand. They have started libel suits with an idea of destroying the paper, but they strengthened it. They cannot injure it, because of the strength of its constituency, and I have too many interests in which musical institutions are associated besides THE MUSICAL COURIER which they cannot touch. There are many papers published by the Blumenberg Press, for instance, which is an entirely distinct and separate institution. Musical journalism must be conducted upon a combined artistic-commercial basis. The musicians owe it to themselves to support a musical paper and they recognize the necessity. I believe thoroughly in the policy of recognizing the amateur and THE MUSICAL COURIER is conducted partially upon that basis. But I could never see why professional musicians should be encouraged to receive free advertising; it destroys their practical morale. When I began musical journalism some musicians came to me and said that they did not want to have their names published in a paper that mentioned every musical Tom, Dick and Harry, and that they did not wish to see themselves placed side by side with Mr. Jones and Mr. Smith. I told them that I was not thinking of publishing their names at all (and they are forgotten); that Mr. Jones and Mr. Smith were paying this paper for advertising and that they were not better than Tom, Dick and Harry, and not as good, and had to pay, too, if they desired to receive any similar publicity. That this policy is healthy has been amply proved by the success of THE MUSICAL COURIER and by the fact that through it the musician has been educated to exploit himself and have his or her merits publicly presented. Without publicity the musician and artist, like the merchant, are dead.

"Musical criticism in the daily papers is really, in a great majority of cases, absurd. Most daily papers in most cities have critics who seem to be woefully ignorant of music as an art. Many critics also have private musical interests. Why does a man like Oscar Weil not receive an engagement on a daily paper? He is one of the serious musical critics you have here. Why do you not employ him on your paper?" Mr. Blumenberg asked me. I gave as the reason that Mr. Weil is too severe a judge to be of benefit to a musical paper. He tells more than the truth. Besides, Mr. Weil is opposed to the policy of the Musical Review, which is in favor of encouraging amateurs. Mr. Blumenberg then said that Mr. Weil's disinterested work would attract musicians, who would look forward to the paper with more interest than is the case now, but when I asked Mr. Blumenberg whether it would be possible to conduct a paper successfully with only the support of musicians, he was obliged to confess that the policy of the Musical Review was the only one likely to succeed. The amateur is the backbone of the body musical and the support of the amateur means your own support. Thereupon Mr. Blumenberg stated he would like to see more musical papers spring up in America; that musical journalism was a good thing for music; that it was an incentive for struggling talent. "You have a splendid field on this Coast," he said, "and I am sure you will be successful; don't mind making enemies when fighting for a principle. The principle is the life of the paper; the enemies are the food."

It was also Mr. Blumenberg who told me of the appointment of Dr. Wolle as head of the music department at Berkeley University, even before it appeared in the daily papers. Since then I have found out from other sources that Mr. Blumenberg's visit to San Francisco was really on account of important musical matters which have not yet been made public. Mr. Blumenberg is accompanied by Mrs. Blumenberg, who was well known here when she was Mrs. Abbey, and whose splendid voice was much admired at prominent musical affairs. Mr. and Mrs. Blumenberg will spend some time in Los Angeles and are expected back here about the middle of this month. Mrs. Blumenberg is overrun with social attentions, being well known and coming from some of the oldest families on the Coast—the Bailhache and Fitch families. ALFRED METZGER.

Auditorium Architect Dead.

FREDERICK THEODORE CAMP, the architect of the Auditorium at Ocean Grove, N. J., died September 19 at his home in Bloomfield, N. J., aged fifty-six. The Auditorium is the centre of great musical activity during the summer months. It seats 10,000.

CLAUDE CUNNINGHAM, CLARENCE EDDY

BARITONE

Recent farewell tour of Mme. Adeline Patti.

RECITAL, CONCERT and ORATORIO.

Sole Direction: FITZHUGH W. HAENSEL,

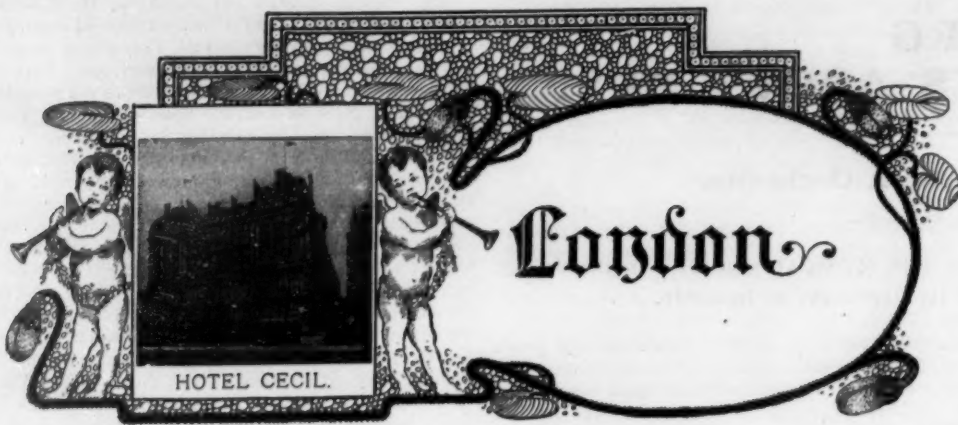
St. James Building, New York.

Inaugural Concerts and Organ Recitals

SEASON 1905-6

United States and Canada

Management LOUDON G. CHARLTON, Carnegie Hall, New York



HOTEL CECIL, LONDON.

September 13, 1905.

THE Promenade Concerts this year will be remembered chiefly as a Strauss season. To-night the "Sinfonia Domestica" is to be played, and last Friday I heard as fine a performance of "Ein Heldenleben" as one could desire.

Mr. Wood conducted the work in just the right way: he seems to have caught the true interpretative spirit where Strauss is concerned, and I am inclined to think that his Strauss conducting is his greatest achievement so far. The orchestra won golden opinions for the way it played, even in the most complicated parts of the score; there was no muddling, and, in fact, it was a singularly lucid performance. The magnificent love section and the glorious finale were played superbly, and in the former the difficult violin solo was most ably rendered by Henri Verbruggen, the concert master and assistant conductor of the orchestra. At the same concert Beethoven's eighth symphony and the "Emperor" concerto (with Willibald Richter, as soloist) were played.

Last Thursday Felix Draeseke's "Jubilee" overture was given, for the first time here, the work being written in 1898 to commemorate the twenty-fifth anniversary of the accession of the late King Albert of Saxony. It is a rather dull affair, distinctly of the "made-to-order" type. In style and treatment it reminded me very much of Wagner's "Kaisersmarch" and there were one or two phrases here and there which actually suggested that work. Towards the end of the overture, the tune of "God Save the King," harmonized in chaste fashion, is heard, and, looking down into the promenade I saw several people stealthily removing their hats. It must be a ticklish point of etiquette to decide whether to honor one's own national anthem when a foreign composer introduces it in a work of his.

Last Tuesday week there were played, for the first time with orchestra, Tchaikowsky's three pieces for violin, originally entitled "Souvenir d'un Lieu Cher." The scoring has been done by Glazounov. They are scarcely worthy of the genius of the great Russian. The first is "Meditation," originally intended for the slow movement of the concerto, and one cannot be sorry that it was finally omitted from the latter work. The second, "Melodie," shows Tchaikowsky in a Mendelssohnian vein, and the third is a "Scherzo," chiefly remarkable for its energy.

J. D. Davies' suite, "Miniatures," played for the first time last Saturday night, is not a remarkable work. The

first two numbers, a "Rêverie" and an "Allegretto," justify the title of the suite, both as regards form and musical value. The final number is devoted to a theme and seven variations, which, while displaying musicianship, do not reveal any marked individuality in the composer. Elgar's "Introduction and Allegro," for strings, was performed at the same concert, and was received most enthusiastically. It is a beautiful piece of work, both in design and thought, and illustrates once again the composer's unsurpassed genius for string writing.

The programs for next week are as interesting as previous ones. On Tuesday there will be a brand new work, a symphonic poem entitled "Sir William Wallace (A. D. 1305)," by William Wallace, who is a clever and graceful writer. The same night "Till Eulenspiegel" will again be played. On Wednesday Brahms' first piano concerto and his "Four Serious Songs," Debussy's "L'Après-Midi d'un Faune" and Tchaikowsky's fourth symphony are down for performance. On Thursday two excerpts from Tchaikowsky's opera "Der Opritschnik" will be given for the first time here, and on Saturday there is another novelty, a new work by Cecil Forsyth, entitled "Four Studies From 'Victor Hugo' for Orchestra." Mr. Forsyth is one of Mr. Wood's viola players and is a talented writer.

The Queen's Hall Symphony Orchestra concerts will be on November 4 and 18, December 2 and 16, January 20, February 3 and 17, and March 3. Programs are not yet issued, but, as I announced exclusively in THE MUSICAL COURIER some few weeks ago, at two of these concerts the Leeds Choral Union will sing, and the Choral Symphony will be one of the works to be performed by them. Kreisler will also play at one of the series. The great violinist will be appearing a good deal in England this season. He is the only instrumental soloist at the Bristol, Sheffield and Norwich festivals, and he is to play at the Patti concert to be held on November 10 at the Albert Hall. At his recital on the 30th of this month Kreisler will play Vieuxtemps' F sharp minor concerto and Corelli's "La Folia."

The London Symphony Orchestra now has issued its arrangements for the coming season. There are to be four evening concerts conducted by Richter, on November 6, January 29, February 12 and March 26. Five afternoon concerts will also be given, each under a different conductor—November 23 (Nikisch), December 14 (Steinbach), January 18 (Stanford), February 22 (Safonoff), and March 8 (Von Schuch).

February 22 will be M. Safonoff's first appearance in England, and metropolitan musicians are looking forward to it eagerly.

The prospectus announces a matter of some importance, which I will give in the words used therein: "A special feature which the directors desire should be made known is that, in addition to the special rehearsals for each concert, a series of repertory rehearsals will be held with the object of trying over new music to be added to the repertory and of giving British composers an opportunity of hearing new compositions of their own, with the possibility of these being heard at the London Symphony Orchestra's concerts."

I am given to understand that anyone who wants his work tried over will have to submit it to a committee. If they consider it good enough, it will be played over to him free of charge, the orchestral parts being of course provided by himself.

The orchestra will make a tour of the provinces under Percy Harrison in November.

Among some of the autumn concerts now announced are violin recitals by Dorothy Bridson (on October 24) and Evangeline Anthony (on October 26), and piano recitals by Margaret Bennett on November 2; Frederic Lamond, at Bechstein Hall, on October 21, and Fanny Davies at the same hall on December 4. Muriel Foster will give a vocal recital on November 23, and Mme. Yvette Guilbert will give two concerts on October 6 and November 14. The Joachim chamber concerts will take place on November 20, 21, 22, 23 and 24, and the Wessely Quartet concerts on November 1 and 29. All these concerts will take place at Bechstein Hall.

For some time past there has been a movement for the decentralization of music in London. I chronicled one step in that direction a week or two ago, namely, the announcement of a Sunday concert association which is to give concerts at the Coronet Theatre, Notting Hill. Now comes the news that the Battersea Borough Council are going to run Sunday concerts at their town hall. They have engaged an orchestra of forty-six players, which rejoices in the title of "The British Symphony Orchestra." Some very good programs have already been announced. The Battersea authorities, by the way, are already running successful popular concerts on weekday evenings.

The London Choral Society has arranged to open its season with "The Apostles" on October 30. At subsequent concerts "Samson and Delilah" and Brahms' "Requiem" will be given, the latter work, as I have already announced, being also down for performance by the Royal Choral Society.

The Broadwood Concerts, the most interesting chamber concerts London now has, are to be continued as usual. This season there will be twelve of them, and they will be held at Aeolian Hall on the evenings of November 2, 16, 30, December 14, January 11 and 25, February 8 and 22, March 1, 15, 29, and April 5. Muriel Foster, Percy Grainger, Charles W. Clark are among the artists who will appear; the Bohemian and the Capet string quartets will also play. The Broadwood programs are always interesting, and one is sure of hearing at least one or two un-hackneyed or entirely new works at each concert.

Cologne Opera (early September): "Mignon," "Samson and Delilah," "Trovatore," "Merry Wives of Windsor," "The Flying Dutchman."



MAUD POWELL

IN SOUTH AFRICA.

Address: HENRY WOLFSOHN



RUDOLPH
PIANIST.

MASON & HAMLIN Piano
used exclusively.

CANZ

CONCERT TOUR, 1905-1906—October to March.

DATES NOW BOOKING.

ENGAGED BY THE LEADING ORCHESTRAS.

Address **F. WIGHT NEUMANN,**
Manager, KIMBALL HALL, Chicago.



CONCERT TOUR,
1905-6

ADDRESS ALL BUSINESS LET-
TERS TO
LOUDON G. CHARLTON,
Manager, Carnegie Hall, New York.
EVERETT PIANO USED.

**D
A
V
I
D**

BISPHAM

PHILADELPHIA.

PHILADELPHIA, September 23, 1905.

OPENING day at the Sternberg School of Music in the Fuller Building, South Eighteenth street, auspiciously marked the fifteenth year of Constantin von Sternberg's successful institution. An unusually large number of promising pupils have been enrolled and some important additions have been made in the staff and equipment of the school.

T. Leslie Carpenter, Mus. Bac., is a recent valuable acquisition to the faculty because of his marked ability in the fields of piano and vocal instruction. He received his early musical education at the Sternberg School and obtained his degree at the University of Pennsylvania.

While a specialist in the two fields mentioned he proved his all around musicianship in his successful conducting of oratorio societies and in the training of one of the best choirs in this vicinity—Trinity Church, Wilmington, Del., where he still holds the position of organist and choir-master. Also as a composer he has met with most gratifying success, both here and in Europe.

The other members of the faculty are: Director—Constantin von Sternberg. Piano—C. v. Sternberg, George A. West, Paul Henkel, Walter N. Dietrich, Fannie Farrar, Margaret Stryker, Donna Souder, Josephine Willauer, Laura Peabody. Voice—Nicholas Douty, Edwin G. Evans, Miss H. S. Frame. Violin—Frederic Hahn, L. Ockenlaender, Mary B. Hoskins. Virgil Method—Mrs. W. C. Moulton, Miss J. Willauer. Violoncello—Stanley Cauffman. Organ—George A. A. West. Theory and Composition—George A. A. West and C. v. Sternberg. Ensemble Class—Frederic Hahn. German Language—Prof. Carl Theodor Eben.

A special feature of the school's curriculum is the teachers' class, which is conducted by Mr. von Sternberg and Mrs. M. B. Moulton. It affords opportunities to teachers for developing their practical and theoretical knowledge as instructors. Pedagogic plans and methods, matters of arm, hand and finger physiology, aesthetic principles of music are here discussed and practically demonstrated in such a manner as to be of serious help to those who teach and to those who prepare themselves for teaching.

Since its inception, two years ago, this class has grown

to such proportions as to make a division into several sections necessary. Its moderate price brings it within the reach of all teachers who aspire to improve upon the value of their work. Many, if not all, who attended the class have derived from it the advantage of receiving now much better remuneration for their lessons than they could claim before.

Maurits Leefson and Gustav Hille will reopen the Leefson-Hille Conservatory of Music in the Weightman Building, Chestnut street, Philadelphia, next Monday. An increased number of pupils will join the already well filled classes and a banner year is expected.

Several additions have been made to the teaching staff, two of the most promising new members being Frederick Maxson, organist, and Julius Leefson, pianist.

Frederick Maxson is the organist of the First Baptist Church, and will be associated with the faculty as an instructor in the organ department, and will prepare pupils for the examination of the American Guild of Organists. Mr. Maxson, who has been a pupil of David Wood and Alexandre Guilmant (Paris), holds a splendid reputation as a concert organist and also has met with conspicuous success as an organ instructor.

A letter written by Alexandre Guilmant, the famous organist of Paris, reads:

"I am happy to say that I have been exceedingly well satisfied with Mr. Maxson's work (as a pupil). He is a good musician, loves his art, and plays the organ well. It is with pleasure that I give him this testimonial of regard." (Signed) ALEX. GUILMANT.

Julius Leefson will be an instructor in the piano department.

Mr. Leefson received his first piano instruction from his brother, and on the violin from his father. Later he entered the music school of the Maatschappij tot Bevordering der Toonkunst (Society for the Promotion of Music), in Amsterdam. After graduating from that institution he became a pupil of the celebrated pedagogue, Isidore Seiss, at the Cologne Conservatory. He remained there for five years. Being anxious to study the finesse of the French school, he became a pupil of Arthur De Greef, in Brussels. He has just finished a successful concert tour with the Lorenzo Trio through Belgium and Hol-

land. His appearance before the Ambassador and nobility of the Royal Court in Salle Erard in Brussels, was received with great enthusiasm. The fact of being a pupil of Maurits Leefson and receiving afterward instruction of the same teachers as his brother will add to the uniformity of instruction at the school.

KANSAS CITY.

KANSAS CITY, September 18, 1905.

EMMA EAMES will sing in concert in Convention Hall November 10.

The "Pilgrims' Chorus" from "Tannhäuser," Rheinberger's "Vision," a toccata by Bartlett, and "In the Morning," one of the four movements of Grieg's first "Peer Gynt" suite, were the features of the ninth twilight organ recital given by Lawrence W. Robbins in the First Presbyterian Church last evening.

Mrs. MacLay Lyon has been engaged as soprano soloist in the choir of the Independence Boulevard Christian Church. The other members of the choir are Mrs. Ernest Darnall, alto; P. C. Lee, tenor; Frank Lauder, basso. Mrs. Daniels is organist and director.

Clarence Eddy will dedicate the big organ in the Independence Boulevard Church next Saturday night. The instrument cost \$7,000.

Gertrude Concannon will give a piano recital program in the University Building auditorium Thursday night. She has not played in public since her return from Europe, where she studied with Teresa Carreño.

JUSTIN THATCHER, Tenor

VOCAL INSTRUCTION.

TELEPHONE: 2013 Columbus. Long Ave. Studios: 750 Seventh Avenue.

ARTHUR L. BEARD Violinist

Management ALONZO FOSTER, Tribune Bldg., N.Y.

SOPRANO.

Oratorio, Concert and Song Recitals.

Leading Soprano of the Worcester Festival, September, 1905.

SOLE MANAGEMENT

HENRY WOLFSOHN, 131 East 17th Street, New York.

Oratorios and Concerts.

Private pupil of Handegger, London; Julliard, Paris, and Arthur Mott, New York.

GIVES INSTRUCTION IN SINGING.

65 Central Park West, New York.

For CONCERTS

and LESSONS

Address 181 Lexington Ave.,

New York City.

TOUR NOW BOOKING

Season 1905-06

Direction of J. E. FRANKKE

Steinway Hall, New York

COMPOSER

JOHN CHURCH CO., Publishers,

141 Fifth Ave., New York.

CORRESPONDENCE
RIDER-KELSEY,

SOPRANO.

Oratorio, Concert and Song Recitals.

Leading Soprano of the Worcester Festival, September, 1905.

SOLE MANAGEMENT

HENRY WOLFSOHN, 131 East 17th Street, New York.

Oratorios and Concerts.

Private pupil of Handegger, London; Julliard, Paris, and Arthur Mott, New York.

GIVES INSTRUCTION IN SINGING.

65 Central Park West, New York.

For CONCERTS

and LESSONS

Address 181 Lexington Ave.,

New York City.

TOUR NOW BOOKING

Season 1905-06

Direction of J. E. FRANKKE

Steinway Hall, New York

COMPOSER

JOHN CHURCH CO., Publishers,

141 Fifth Ave., New York.

Theodore Habelmann's Operatic School
157 West 49th Street, NEW YORK

CORRESPONDENCE

Course. Thorough Study by
Analysis of Musical Structure.

INSTRUCTION

In Artistic Piano Playing
Exclusively by Private Lessons.

Dr. HENRY G. HANCHETT,

40 West 85th Street, New York City.

Wisconsin Conservatory of Music
MILWAUKEE, WIS.

J. H. FRANK, PRES. WM. UPMEYER, TREAS.
Dr. L. P. FRANK, VICE-PRES. Mrs. F. T. WEIL, SEC.

Music taught in all its branches by a faculty of over thirty instructors. Special departments in Oratory and the Art of Expression, and Public School Work. Dormitory connection.

WRITE FOR CATALOGUE



LILLIAN VERNON WATT

Soprano

CONCERTS, ORATORIO

Carnegie Hall, New York

GRACE MOREI DICKMAN

CONTRALTO.

KRL

GRIENAUER

"THE BARONATE OF THE VIOLONCELLO."—Sunday News, Charleston, S. C., February 12th, 1905.

For CONCERTS

and LESSONS

Address 181 Lexington Ave.,

New York City.

Mme. SAMAROFF

Russian-American Pianist

Mme. SAMAROFF is engaged by The BOSTON SYMPHONY

WM. G. HAMMOND,

COMPOSER

JOHN CHURCH CO., Publishers,

141 Fifth Ave., New York.

SPECIAL!

Loudon G. Charlton announces David Bispham, Mme. Piper, Mme. Fisk and Kelley Cole, with Miss Cave at the Piano, for 24 Performances beginning Nov. 13 in Grace Wassall's beautiful

"SHAKESPEARE CYCLE"

10 Dates Still Open

MARIE NICHOLS, Violinist,



Whose success last season was so pronounced, will play Sixty Concerts this season.

Direction LOUDON G. CHARLTON,
Carnegie Hall,
NEW YORK

WASHINGTON.

THE COLONIAL, BRENTANO, DROOP & SONS,
WASHINGTON, D. C., September 21, 1905.

Some Washington Schools and Musicians.

SCHOOLS.—College of Music, Sydney Lloyd Wrightson; University of Music and Dramatic Art, Fräulein von Unschuld; Greene Studios, Katie V. Wilson-Greene and Thomas Evans Greene; Hamilton Institute, Mrs. Hamilton Seabrook, Miss Hamilton; Gunston Hall, Mr. and Mrs. Beverly Mason; Chevy Chase School, Dr. and Mrs. French; the Eastman School, the Misses Eastman; music, Mary A. Cryder; the Florence School, Miss Webb; Forest Hill School, Washington Seminary, Holy Cross Academy, Martha Washington Seminary, Edw. W. Thompson, Ph. D.; Stuart School; the Washington Conservatory, Harriett A. Gibbs; Virgil Clavier Piano School, Georgia Miller; Mrs. Routt Johnson Piano School; McFall Music School; Miss Wallace's School for Boys and Girls; the Cathedral School, and others.

Vocal.—Mary A. Cryder, Genevra Johnstone-Bishop, Grace Dyer Knight, Oscar Gareissen, Otto Torney Simon, Clara Drew, Susanne Oldberg, Mrs. Bradley McDuffie, Signor Cortesi, Edward Heimendahl (and in Baltimore), Dr. Kimball, Mrs. Goodhue, Helene Travers Maguire (opera), Mrs. A. T. Gage, Mrs. R. C. Dean, Mrs. Hormess, Herndon Morsell, Dr. and Mrs. Bischoff, Mrs. C. B. Rheem, Miss St. John Elliott, Mrs. Silverthorne, Esputa Daly, and others.

Directors.—Josef Kasper, Henri Xander, R. W. Weber, Sydney Lloyd Wrightson, Otto Torney Simon, Lieutenant Santelmann, Mrs. H. A. Robbins (Music Club), Alys Bentley, Halstead Hoover (public school music), Eleanor Potts Beck (kindergarten).

Piano.—Fräulein von Unschuld, Alice Burbage, Marie Kimball, Dr. Gloetzer, S. M. Fabian, John Porter Lawrence, Arthur Mayo, Glenn C. Gorrell, Mrs. E. P. Knorr, Mrs. Geo. Lamasure, Stella Lipmann, Ella Stark, Agnes Gardner Eyre, Mrs. Ernest Lent, Miss L. Liebermann, Marie Luise Heinrich, Mr. Tyler, Mrs. Otto Torney Simon, Misses Minke, Grace Osgood, Miss Silverthorne, Mrs. Joseph Finckel, Miss Beulah Chambers, Adolph Glose, Norman Daly, Mrs. H. A. Coombs (accompanist specialist), Mrs. M. L. Burden (normal kindergarten).

Violin.—Hermann Rakemann, Josef Kasper, Anton Kasper, Johannes Miersch, Sol Minster, Clarence White, Joseph Finckel (and viola); 'cello, Ernest Lent; small strings, William Todd, Charles Levin (and in Baltimore), Mr. Yundt.

Organ.—To be continued.

The Washington College of Music, the University of Music and the Greene Studios are all at work.

Georgia Miller, of the Virgil Piano School, is advancing her work by coming over into the Northwest. She has taken a studio in the Greene Building for certain days in the week, retaining the original school, 118 C street North-

east. Mrs. Routt-Johnson is not yet at home from summer work.

Mrs. George Spencer is a new comer in professional lines, and from a State that is not a common contributor to Northern music life, Florida. She comes as a vocal professor, trained in the Garcia and Lamperti (senior) lines, and in London, Paris and Italy. She has had seven years' experience in teaching, and makes a specialty of mental concentration, production of tone, carrying tone for singers and public speakers and children; has a good repertory and is intellectual in musical thought. Mrs. Spencer is widow of ex-Governor Spencer, of Alabama, and niece of General Loring, and has enjoyed exceptional educational advantages. Senator Frye and Whitelaw Reid, with their families, know of this musician's qualities and approve them. Her studio is at 1214 F street Northwest upstairs.

Miss Drew has established her studios in the Rhode Island Apartments, on the avenue of the same name, and is well located for her work. This will include duties as member of the faculty of the College of Music, and her own private classes. Miss Drew is one of the best established singers in Washington. Her contralto voice is a valuable one, her style elevated and true.

Miss Unschuld has made good use of her summer. She has played in Indiana, Iowa, Minnesota, Dakota and Wyoming; also in North Carolina, where she is to hold a summer school in Asheville next year. At Newport the pianist's success was marked. Among those who admired her playing there are Mrs. Stuyvesant Fish, the family of Rear Admiral Chadwick, Mrs. Le Roy French, Mrs. Mitchell Clark, Mrs. Swinburne and Mrs. Ellis. Many people attended her recitals given in cottages. A gold medal was offered her as a souvenir of the season. The Viennese has placed this upon her "medal strand," including the more serious ones of Russia, Turkey, Servia, Coburg-Gotha, Germany, Roumania, Weimar, and two from the Vienna schools. Result of such work has been engagement in many quarters for the coming season, including New York, in Mendelssohn Hall, and in the Waldorf-Astoria. Her activity in Washington will include the features of last year and others.

Grace Dyer Knight is entering into the work of advanced vocal music teaching, and the solid technic underlying it, in which she has been herself thoroughly grounded and of which she is a strong advocate. Her season's program will cover much attractive and valuable ground. An informal evening this week at her studio called out of the travel trunk many charming vocal novelties, English cycles, new songs and novelties of various types. Beulah Chambers was accompanist. It would not be easy to find a more efficient and artistic one.

O. G. Sonneck, director of the musical section of the Congressional Library in Washington, has his third book in the printer's hands, to appear in a month or two. It is the "Bibliography of Music," treating music in the life of the United States previous to 1800. The history of early American music, and the life and work of the composer, Francis Hopkinson, are previous works. No one is better fitted to enrich the literary music field than Mr. Sonneck. It is to be hoped that his lectures may be resumed also this season.

Adolf Glose is busy, but work is in transit between concert tournee and home studio labors. Decisions are not yet made. His gifted daughter brought her qualities to Washington this summer, and reaped successes with them. Johannes Miersch has been playing through the summer with Mr. Glose, and they hope to continue these relations, at home or on the road.

Miss St. John Elliott, a favorite local soprano, pupil of Mrs. Oldbert, and a young musician of intellectual attainments, is back in the city.

Berenice Thompson will lecture at the College of Music this season.

Mr. and Mrs. Claude Miller were guests this week at the reception by Mr. and Mrs. H. P. F. Holt. Mr. Miller who, though not a professional, is a gifted pianist, played several selections. Mr. Miller played in concert as a lad, and has retained his proficiency with the enthusiasm of the real lover of music. The Holt reunions are largely musical. Many are indebted to them for pleasant entertainment and for extended acquaintance.

Mr. and Mrs. Josef Kasper return to the city this week, leaving Miss Franceska at the Virginia home for a few weeks yet. Katherine Moore, singer and organist, of Ontario, Canada, has returned to her home in London, Canada, after a summer visit in Chicago. Miss Moore has two good positions in London, in a music college and in a conservatory.

Lotta Mills-Hough, known in piano circles as Lotta Mills, will be another new comer to Washington this season. She will be in the College of Music. Mr. Wrightson has booked more pupils this year after three days from the opening than last season after the school had been open six weeks. The college opens, too, three weeks earlier than last season.

Edwin Hughes is still studying with Joseffy.

Creatore is expected in Washington October 8. Few events could excite greater enthusiasm among those who

CORINNE	CONTRALTO
WELSH	Oratorio, Recital, Concert
	SOLE DIRECTION
	FITZHUGH W. HAENSEL
	St. James Building, New York

PRESSON MILLER
VOICE CULTURE.
Thorough instruction in all branches of the Art of singing.
ABLE ASSISTANTS.
Suite 1013 Carnegie Hall, New York
Telephone: 1350 COLUMBUS.

LENA DORIA DEVINE
Pupil FRANCESCO LAMPERTI.
VOCAL INSTRUCTION.
Teacher of BLANCHE DUFFIELD, Coloratura Soprano, Sousa's Band several seasons, Herbert Orchestral Concerts, etc.; CLARA HAMMER, Coloratura Soprano, Grand Opera, Havana; MARIE STERDORFER, Dramatic Soprano, Milan; LOUISE TOMPKINS, Soprano; LOUISE GIELE, Contralto; GRACE HORTON, Soprano; AIMEE DELANOIX, Soprano; EDWARD W. GRAY, Tenor (Old First Presbyterian Church); FRED'X ANGELL, Baritone; JOSEPH MILLER, Bass, and other successful singers.
Studio: 136 FIFTH AVE., NEW YORK.

New York College of Music
128-130 East 58th Street.
(Formerly ALEX. LAMBERT.)
Directors: Carl Hein, August Fraemcke.
Private instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence.
SPECIAL DEPARTMENT FOR BEGINNERS.
All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.
Students received daily. Catalog sent on application.

MR. AND MRS. **JOHN DENNIS MEHAN**
CULTIVATION OF VOICE AND ARTISTIC SINGING.
70-80-81 Carnegie Hall NEW YORK

OSCAR SAENGER
VOCAL INSTRUCTION.
Teacher of Mme. Josephine Jacoby, contralto, the Conried Grand Opera Co.; Mme. Sara Anderson, soprano, Grand Opera, Nuremberg, Germany; Mme. de Pasquali, soprano, Grand Opera, Italy; E. Leon Rains, basso, Royal Opera House, Dresden, Germany; Joseph Baerstein, basso, Grand Opera, Nuremberg, Germany; Allen C. Hinckley, basso, Grand Opera, Hamburg, Germany; Elizabeth D. Leonard, contralto; Bessie May Bowman, soprano; Elia Marshall, soprano; Mrs. Alice Merritt Cochran, soprano; Grace Longley, soprano; Marie Stoddart, soprano; Elizabeth Blamere, soprano; John Young, tenor; Walden Laskey, baritone; Henri G. Scott, basso; Millie Pottgiesser, contralto; Kathleen Howard, contralto. Will resume teaching September 18, 1905.
Telephone: 3600 Plaza. Studio: 51 East 64th St., New York.

BROAD STREET CONSERVATORY OF MUSIC
GILBERT RAYNOLDS COMBS, Director
1331 South Broad Street, Philadelphia, Pa.
ILLUSTRATED CATALOGUE FREE

J. FRED WOLLE,
ORGANIST.
Address: THE WOLFSONN MUSICAL BUREAU, 134 East 17th St., New York

WALTER L. BOGERT
University Extension Lecturer on Music
MUSICAL DIRECTOR.
Address: 72 Lawrence Street, Flushing, N. Y. City

FREDERIC MARINER
TECHNIC SPECIALIST,
In Piano Instruction
EVERETT PIANO
USED EXCLUSIVELY
A Combination Benefiting Every Pupil.
STUDIO AND PRESENT ADDRESS
PORTLAND, MAINE.

GEORGE SWEET
The Renowned Baritone.
489 FIFTH AVENUE, Near Forty-second St., NEW YORK
Some of his Pupils:
Georg Ferguson, Maude Lillian Berry, Carl Duff, Shanna Cumming, Katherine Bloodgood, Florence Mulford.

love music than this. Create is the exponent of the subject of music, not merely of notes and symbols. He pushes each emotion to its extreme limit, maintaining a balance and symmetry in construction that is unique and exalting. He has been unremittingly busy through the summer, closing now with appearances in Chicago and at the expositions in Cincinnati and Pittsburg.

Otto Torney Simon has a picture of Berlioz in his last days that is heart rending as evidence of the ravages of a mind that beat its way all through life against iron bars. A portrait of Handel is also unique, and the powerful mask of Beethoven is infinitely sad to look upon.

A neat folder with picture indicates the coming activity of Clifford Wiley, the baritone. Washington should not forget that Mr. Wiley is one of her boys. He has sung at the White House musicales here.

The Greenes have taken a whole floor at 1214 F street Northwest, which is fitted up with all modern equipment and much artistic taste for the united activities of the popular Katie V. Wilson-Greene and Thomas Evans Greene. The season is to be a busy one, with private vocal work, and dramatic, physical culture, stage training, and dramatic study, with rehearsals for the public operatic performances later on. The success of last season in this line is to be followed up.

The coming of the Boston Symphony Orchestra is being discussed by all musicians here. The subscription sale is going on and is most encouraging. Calvé and Eames will also come through the management of Mrs. Wilson-Greene.

Eugenie de Guerin, of Berlin, Germany, will come to Washington this year to the MacReynolds-Koehle school. This to fill the vacancy made by the death of the violin professor, Fanny Hedwig Hoehle. Miss de Guerin brings a certificate from the Klindworth-Scharwenka Conserva-

tory of Berlin. Von Hulsteyn, the Danish violinist, is engaged by the University of Music.

Harriett A. Gibbs, director of the Washington Conservatory of Music, has passed the summer among the schools and conservatories of Italy, Germany, France and Switzerland. No one is more enthusiastic over the return to work and the putting into practice of some of the wonderful things she has learned than Miss Gibbs.

Dr. Bischoff began church choir work this week. An active season is in store for him and for Mrs. Bischoff. This is a musician who knows how to accompany singers. Accompaniment is a beautiful art when made such by gift and understanding. Dr. Bischoff has been a great power for progress in the musical life of Washington. And he enters into the opening duties of each season with unabated enthusiasm and many novelties.

Mrs. Bradley McDuffie is a director of the music in the Vermont Avenue Church, whose anniversary services in honor of the thirtieth year pastorate of the church by the Rev. Frederick Power will be one of the church events of the season. She is preparing special and appropriate music for the occasion. To her church and private studio work this season will be added association as vocal professor with the Martha Washington Seminary. Catholic churches here are rapidly taking up the reformed music service. Many of these reforms are made under protest. The effort is in the right direction. Vincent d'Indy, one of the pioneers of the movement which preceded the edict of change, will, when he visits the country this winter, be pleased to see the advance that has been made. An Alexandria church has been one of the last to "conform." Herbert Wells was one of the first to anticipate the change and prepare for it, in his Trinity Church, Georgetown.

Next week will contain news of Baltimore, Washington, York, and about the music in the public schools.

Numbers of the paper since July 2 contain accounts of summer work in music in many important directions. August 2 and 9 had accounts of the Normal summer schools in Boston, something which is unknown to most musicians, and would open their eyes to many things. July 12 had an account of the National Educators' Association Convention at Ocean Grove, at which many important things took place. These and letters through the following and intervening weeks are full of musical suggestion, personality, names of musicians, and descriptions of events.

News and items of interest are requested earnestly. Musicians needn't be "bashful" about this. There is no expression of opinion about a program, and modesty is in no way called into question by the names of pupils, or plans for the winter. Send in the news, and keep it up. You are welcome. It is all for music.

FANNIE EDGAR THOMAS.

WOULD YOU ADVISE ME TO GO TO WASHINGTON?

(Singing Teacher, Piano Teacher, Pianist, Organist, School Manager, &c.)

CERTAINLY, if you have the qualities necessary to make your going there a success. There are the qualities of a cat before a mouse hole—prepared to wait, ready to catch, able to hold.

People always want other people as much as other people want them. As, for instance, the organist and the organ blower.

If a person have a loaf of bread to sell, and the person in front be hungry, the two people mutually need each other. The logic of the proposition is already established.

But possession of the loaf is in itself, as a proposition, valueless, unless the hungry man also exist. The needy one suffers if there be no bread. Of the two, in fact, the latter suffers most. So, you see, you are always needed.

In facing the possibility of making the change, do not

HERBERT

WITHERSPOON,

"BASS."

MANAGEMENT:
HENRY WOLFSOHN,
131 East 17th Street, New York.
RESIDENCE-STUDIO:
149 East 63d Street,
NEW YORK.

KATHRIN HILKE Soprano
722 East Weber Avenue, Stockton, Cal., Until November 1st

JULIAN WALKER
BASSO.

ADDRESS:
150 West 84th Street
New York City
Phone 3013 Riverside

The Master School of Music

VOCAL DEPARTMENT

An endowed institution in the interest of Art.
MADAME AURELIA JAEGER, VICTOR BEIGEL, DR. GERRIT SMITH, HENRY T. FIERCE, and a full corps of distinguished teachers.
REGULAR COURSE—EVENING CLASSES, OPERA CLASS.
Madame BEMBRICH and DAY D. BISHAM on the Violin Jury.
108 Montague Street, BROOKLYN, New York City. Season Begins Oct. 20

IRENE ARMSTRONG FUNK
SOPRANO
Pupil of JEAN de RESZKÉ.
ADDRESS:
Chicago Bureau-Agency of Music, Fine Arts Bldg., Chicago, or Bloomington, Ill.

DR. W. J. ELSSENHEIMER

PIANIST. COMPOSER. CONDUCTOR.

Address all correspondence care College of Music of Cincinnati.
CINCINNATI, OHIO.



28th Academic Year Begins Sept. 6, 1905.
ENDOWED AND NOT CONDUCTED FOR PROFIT.
"The college is an ideal institution, not commercial."—New York Musical Courier.
Higher artistic standards than any other school of music in America. A faculty of artist teachers and a thoroughly musical atmosphere. Instruction in all branches of the musical art. Dormitory for ladies. For further information address
THE COLLEGE OF MUSIC, of CINCINNATI, OHIO.

AUGUSTA

COTTLOW
Mr. WATKIN MILLS

England's Most Famous Basso

ASSISTED BY THE FOLLOWING EMINENT ARTISTS OF LONDON, ENGLAND:

Miss EDITH KIRKWOOD, Soprano.
Miss GERTRUDE LONSDALE, Alto.
Mr. HAROLD WILDE, Tenor.
Mons. EDOUARD PARLOVITZ,
Pianist and Accompanist.

Available for ORATORIO and CONCERT from
November 15 to February 15, '06.

Apply to **W. SPENCER JONES,**
798 Fine Arts Building, CHICAGO
Phone: Hyde Park 5188.

Re-opens Studio September
78 East 81st Street
NEW YORK CITY

ALEXANDER LAMBERT

FANNIE BLOOMFIELD ZEISLER

Booking for **SEASON 1905-1906.**

Tour will again be Limited to Twenty Appearances. With Philadelphia Orchestra, MARCH 9 and 10

Apply to **ALINE B. STORY, 5749 Woodlawn Ave. Chicago.**

dwelt vaguely upon the situation. Wishes may inspire, they must not command. Properly sustained by prevision, they may lead.

Do not evade the tangled part of the issues in the struggle to "see." Do not leave the point till it stands out clear, no matter how long this may require. Some people think along a line till the kink comes, when they open wide the hands of thought and "muff" the ball in its very essential. Or they hand it over in prattle to dozens of uninterested, curious or unthinking people, till its value is riddled in holes and the motor power drops out.

These are the "kinks" for you to unravel, and you alone. In the morning, when others are marching along easy and care free through the lighted routine. In the evening, when they are all starting off different ways to routine pleasures. At night, when they all sleep. This is your hour. Look at the boat as she wrestles in the lock. Look again, after she has passed the dam, and note the feet, the yards she is above the calm waters she has left below.

Provided your motive be right, your conviction strong, the clearing light that is guidance will come sooner or later—in a day, two days, three days and nights—suddenly, surprisingly. You will be so glad and so thankful for this relief in itself that you will almost forget you wanted to go—anywhere.

This indication is not sufficient. You must look well down the way through which the light shines, and see your road. And you must see your equipment, too. Do not ignore this feature, the equipment. You cannot mine ore by looking at it, even if you are looking at it.

Investigate the mine. Find the hungry man.

Do not dwell vaguely upon your qualities, upon what you might do, upon what would be nice and agreeable, or consistent with your position or family or former condition. Sum them up clearly and distinctly, and then put them down on paper with ink or pencil. One often sees holes in a garment by holding it up to the light. This not for discouragement, but for better wisdom.

Then look long and steadily and thoughtfully at the other side. Find the need of the other party in your special line, or (mark you) in some practical assimilation of your special line. Exactly as you have it and see it, it may be useless to the other man. By seeing clearly his need, as well as your own, it is nearly always possible to mold your possessions to that demand. And this without either spoiling or losing that possession. A man may need a pair of scissors another time, but he wants a knife when he needs a knife, and if you have one in your budget better hand it to him, keeping an eye out for the time when he or somebody else may need those beautiful shears of which you are so proud.

Visit first the place you wish to adopt you, if by any means possible. If you have the ability to be successful in making the change, you will know more in a day's personal contact than by volumes of anything else. Proxy may suggest, no proxy can decide for you. Get close to the conditions you must see to know.

On entering the strange town to face a fresh career, while "able to hold" and "ready to catch," be "prepared to wait."

There must be resource back of a venture—any venture. Otherwise the nerves are strained, the attitude anxious, weak, fearful, decision unbalanced, and ill judging. In panic all is fog.

Have a resource, some resource. If you have no resource get one first. If you have one, however slender, keep it.

L. E. BEHYMER,

404-407 Mason Opera House, Los Angeles, Cal.
Manager of High Grade Musical and Lyceum Attractions, Representing the Ten Best Cities on the Coast. Presswork and advance work conducted by experienced people. Listing agents furnished, using 114 papers for publicity. Local representative in each town. The Oldest Music Bureau on the Coast. Sixteenth Successful Season.

APOLLO CLUB.

Second Season. 1905-06.
"Messiah," December 28. Soloists: Mme. Maconda, Julian Walker. Other dates and soloists to be announced. Harry H. Barnhart, Musical Director, 1007 Elden Ave.; L. E. Behymer, Manager, Mason Opera House, Los Angeles, Cal.

till the understudy is prepared. A perfectly empty purse may have impudent eyes, it cannot have courageous ones—in the sense necessary.

Make investigation on broad lines and as far as possible independently. Finding out makes you think, being told only makes you remember. Get the perspective. The small end of the opera glass gives false impressions. How many churches, how many schools, how many studios, teachers, people. Look the skeleton of your specialty in the face squarely. Then flesh it up by information as to leaders, committeemen, managers, pupils, congregations, the centres apt to be "hungering" for you. It then remains to find out who is where and who is not, who is looking, who is dropping out, where possibilities exist and what they are, exactly. This later is to be followed up by personal meeting and understanding.

Most of this broad, necessary knowledge may be had from directories, from music houses, even from drug and grocery stores. Do all you can alone. Ask, stop talking. And think, think for your life, believing in that guidance. Snatch, grasp and catch your information easily. Do not bear down or grind or make an inquisitor of your informant. And try to think of every person as a human such as you, seeking, needing, just as you, something, whether the organist who has the place you would like to get, the committeeman who does not give you the position you think you might better have, the school director who does not engage you, the bootblack who tells you the name of a street, or the laundry maid who shows you the way to go. Do not obscure the whole human race by holding your own penny before your eyes.

Do not bear down upon people with the sympathetic end of the case; why you are making the change, your family or other troubles, what you think, although you "do not want to say it of yourself," or your lonesomeness and homesickness. All are pressed just as you. Wait for all that. Get you the roof and the floor and the first check in sight before you dare think of the color of his eyes, the tones of his voice, the help of his handclasp, or the what might have been of past conditions. You are here to be useful anyway, not to enjoy yourself, if you did but know it.

Have your own notebook and pencil. Do not force your informant to write all the names and addresses for you in addition to searching for them, the cards of presentation and other things. Do not decry "system" and "method" as being "mechanical or inartistic," quite unlike you, while receiving the benefits of the wiser course from those who follow it. Happy-go-lucky and plan hating ways may be cunning among lovers and petting relations. Spare the result of those busy helping friends. Small things indicate to the keen eyed who would help you in practical affairs a hopeless condition of habit or mentality, which they do not care to introduce or recommend. Abide by forethought being forced to say, "I am sorry to trouble you," or "I am sorry" anyway.

In facing the interview with person or persons who possibly may need you, avoid imperatively the mental attitude of a beggar or a solicitor, or the side outside or under. No matter how snobbish or unsympathetic these may be, truth is stronger than snobbism, and unkindness is weaker than any want.

The truth in the case is that you have to give as well as to get. You are the necessary second party to the proposition that must have two—supply and demand. You have your ability, your education, your capacity to impart your original plans, your facilities for instruction or entertainment, your power, your genius perhaps. Are these things nothing? They are treasures. Value them and yourself as the holder of them. If the place is filled, the person does not happen to need you at the moment, that does not lessen these values, does it? Is the banker a beggar when he offers bonds, the merchant when he shows goods?

These things have been offered you yourself and you have not taken them because you did not happen to need them, or mayhap because you could not afford them. Yet they filled other needs and furnished means to high and lofty progress after you had passed by. For there are always people wanting and needing. And there are always people

dying, getting married, going off on trips, and falling heirs to fortunes, creating, by their absence, valuable vacant places when least expected.

As for Washington—

To begin with—

To be continued.

FANNIE EDGAR THOMAS.

George Murphy Home.

GEORGE MURPHY, the tenor and singing teacher, of Grand Rapids, Mich., returned last week on the steamer Mesaba from a summer of study and travel abroad. While in London Mr. Murphy studied with Shakespeare. The last week in August Mr. Murphy, accompanied by Mrs. Murphy, made a trip through Holland and Belgium and then they visited Paris. Before sailing from England for New York, Mr. Murphy received a letter from Mr. Shakespeare wishing him "bon voyage" and also commending him as a teacher. Today (Wednesday) Mr. Murphy reopened his vocal studio in Grand Rapids, and Mrs. Murphy and he have resumed their positions as soprano and tenor soloists in the choir of St. Mark's Protestant Episcopal Church in that city.

Progress in the West.

FRANK A. SALTER, editor of the Carmen Headlight and director of the Carmen Military Band, has gone to Lindsborg, Kan., to study thorough bass and harmony. Casey, of the Perry Republican, expects that when he returns the Carmen band will be playing Handel's "Messiah," Haydn's "Creation" and all the other classic oratorios.—Kansas City Journal.

Birdice Blye's Season.

THE first week in October Birdice Blye will open her season, which promises to be a very busy one. She is booked during October and November for recitals in the Middle West. The end of November she will go East to fill engagements, which will last until January 1. In February she is booked for a Southern tour, and before the end of the season will play as far West as Colorado.

Marteau's New York Appearances.

DURING the winter Marteau will appear in New York as soloist with the Boston Symphony, the New York Symphony and the Philadelphia Orchestra. The violinist is also to give two joint recitals here and two joint recitals with Gerardy.

Vienna Opera (early September): "Aida," "La Bohème," "Tannhäuser," "Lohengrin," "Cavalleria Rusticana," "Pagliacci," "Freischütz," "Fidelio," "Carmen," "Rienzi," "The Flying Dutchman," "Manon."

MISS MARY A. CRYDER

MUSICAL MANAGEMENT

Home and foreign artists. None but really artistic talent engaged.
1034 N Street, N. W., WASHINGTON, D. C.
UNION & SMITH'S BANK,
Princess Street, LONDON, E. C., England.

ADOLF GLOSE,

CONCERT PIANIST.

PIANO INSTRUCTION.

Address: 1415 K St., N. W., Washington, D. C.

OSCAR GÁREISSEN

VOICE CULTURE, RECITALS, CONCERTS.

Corn THE CECIL, 15th and L Sts., Washington, D. C.

WASHINGTON ADVERTISEMENTS.

Mrs. SUSANNE OLDBERG,
TEACHER OF SINGING,
1327 F Street N. W.,
WASHINGTON, D. C.

Care of SANDERS & STAYMAN.

MRS. SALLIE BRADLEY McDUFFIE.
TONE PRODUCTION.
ART OF SINGING...
Residential Studio, THE CAIRO, 16th and Q
Streets; Downtown Studio, 1300 F Street N. W.,
WASHINGTON, D. C.

Hamilton Institute,
Washington, D. C.
Lafayette Park.

Miss MARY A. CRYDER,
VOCAL TEACHER.
Italian Method
1924 N STREET, N. W.,
WASHINGTON, D. C.

CALIFORNIA ADVERTISEMENTS.

Mrs. LILLIE BIRMINGHAM,
CONTRALTO.
Pupil of Henschel and Bouhy.
Concert—Oratorio—Recital.
Address: Care Musical Courier.

H. J. STEWART,
TEACHER OF SINGING.
Pianoforte, Organ, Harmony and Composition.
Address: 1103 Buck Street, San Francisco, Cal.

Mme. ETTA EDWARDS,

SINGING TEACHER, OF BOSTON,
will be in Los Angeles, Cal.
during the coming season.
From Sept. 1, Residence
Studio: 612 Coronado Street.

NATIONAL FEDERATION OF MUSICAL CLUBS.

THE National Board of Management as it now stands is: President, Mrs. J. E. Kinney, Denver, Col.; honorary president, Mrs. Theodore Thomas, Chicago, Ill.; first vice president, Mrs. R. R. Dorr, Asbury Park, N. J.; second vice president, Mrs. David A. Campbell, Tulsa, Ind. Ter.; recording secretary, Mrs. Adolf Frey, Syracuse, N. Y.; corresponding secretary, Mrs. Jason Walker, Memphis, Tenn.; treasurer, Mrs. T. E. Ellison, Fort Wayne, Ind.; auditor, Mrs. A. M. Robertson, Indianapolis, Ind.; librarian, Mrs. John Leverett, Upper Alton, Ill.; assistant librarian, Mrs. F. S. Wardwell, Stamford, Conn.; sectional vice presidents, Eastern, Miss C. C. McCutcheon, Edgewater Park, N. J.; Middle, Mrs. W. C. Lawson, Chicago, Ill.; Southern, Mrs. Claude L. Steele, Muskogee, Ind. Ter.; Western, Mrs. J. W. Winger, Lincoln, Neb.; executive committee, Mrs. Kinney, Mrs. Dorr and Mrs. Walker; press committee, Mrs. C. B. Kelsey, Grand Rapids, Mich.; printing committee, Mrs. F. E. Shepard, Denver, Col.; artist committee, Mrs. R. R. Dorr; bureau of reciprocity, Mrs. D. A. Campbell; badge committee, Mrs. John Leverett.

The Amateur Musical, of Wabash, Ind., enters upon its thirteenth season with almost a full membership, only four places being open for the reception of its waiting list of applicants. In this club are included the most enthusiastic musical women of the town. For the encouragement of the young students of Wabash who are pursuing their musical education under instructors belonging to the Amateur, an arrangement has been made by means of which each teacher member of the society may select five of her pupils for student membership. These are admitted for one year without further formality, upon the recommendation of the teacher, and are given all the privileges of student membership during that year. At the end of this time it rests with the recipient of this beneficence whether or not to continue membership in the usual way.

At the first meeting of the year, October 12, the club will be the guests of the president, Mrs. Frank Blount, and a musical program will be rendered by Miss Ebbinghouse, pianist; Mr. Tucker, baritone, and Mr. Noble, violinist. Miss Ebbinghouse, who is one of the active members of the Amateur, will be remembered by those who attended the festival of the Middle Section, held during the St. Louis Exposition, as she was a delegate and musical representative on that occasion. She is now associated with the two gentlemen named in the conservatory of the Indiana College.

At this same first meeting Mrs. Blount, who represented her club at the Denver biennial, will give a report and description of that memorable occasion.

The season's work will be devoted to the German school, beginning with Gluck and continuing through the romantic period to the ultra modern compositions of A. von Fielitz and Richard Strauss.

As a pleasant interruption to this heavy plan of work will come, on February 1, a miscellaneous program in charge of Mrs. E. B. McConnell, of Logansport, Ind., and on May 10 a reciprocity program by the Morning Musical, of Marion, Ind. This advantageous scheme for the winter's study has been arranged by Mrs. Charles R. Blount, Mrs. M. R. Gardner, Myrtle Bruner and Hazel Coate.

The list of club officers for the season includes, besides the president, Mrs. Frank Blount, the vice president, Mrs. Charles S. Haas; the secretary, Mrs. Arthur B. Carpenter; the treasurer, Mr. Thomas L. Stitt; the librarian, Mrs. M. R. Gardner; the corresponding secretary, Clarissa G. Ross.

Mrs. F. S. Wardwell, of Stamford, the assistant librarian of the National Federation, has charge of the "Plans for Study," which she was largely instrumental in originating and arranging. These cover a period of six years, and many clubs which are pursuing them began with those

suggested for the first year and have taken the others up consecutively, until some clubs are now working for the fifth year on this carefully arranged scheme.

One of the desirable features is the fact that it is equally possible, and by some clubs has been thought even more advantageous, to select from the course the work of only certain years, and where the special needs of individual clubs seemed to demand, the order has been changed, taking up the work of later years, though the order as suggested by the committee would seem to be so ideal as to require no variation. The subjects as suggested are: First year: General View of Music—Piano, voice, organ, oratorio, operatic. Second year: History of Music; with musical programs in the form of topics. Third year: German Music, Through Beethoven. Fourth year: German Music continued—Through Brahms and Strauss, with musical programs suggested, including Wagner and his operas. Fifth year: Russian Music, including folksong, ecclesiastical music, Glinka and the new Russians. Sixth year: Music of the Border Countries—Scandinavia, Hungary, Bohemia, &c.

In compiling these topics the aim has been to suggest in a cursory way the course of development of the various forms of the musical art, giving briefly the names and events which have influenced that course. So much has been crowded into each program that necessarily the briefest time must be given to each topic, leaving details for more special work. To this end, and for the assistance especially of the novice in the study of musical history explicit references have been given to pages and works which seemed best to cover the ground of search. The books referred to are, with one or two exceptions, inexpensive, and are on the shelves of every public library. The programs are merely suggestive and must be adapted to the resources of individual clubs. Elaborate or difficult work has been largely avoided. All question books are in the form of catechism, except the history.

Federated clubs desiring to take up this work may obtain the books from Mrs. F. S. Wardwell, 51 Suburban avenue (the uniform price is 10 cents).

Any federated clubs wishing to use the "Plans for Study" will find it necessary only to pay a per capita tax of 5 cents per club member in addition to the cost of the books, and this 5 cents per capita will, at the same time, admit them to full membership in the Federation, giving them, besides this admirable "Plan for Study," all the other privileges of the Federation. Applicants for membership may be sent to any of the national officers.

Any individual wishing to use the study books or answers to the questions if there are no clubs convenient, will be admitted to Mrs. Wardwell's Choral and Study Club, either as an absent member by paying 5 cents per capita, due the Federation, or as a member in full standing, by corresponding or attendance at meetings.

At the Denver biennial much enthusiasm was manifested by delegates who were present from clubs that are using these study plans, and much general interest was awakened on the subject.

The Wednesday Matinee, of Marlin, Tex., Mrs. Frank Levi, president, is using the work for the fifth consecutive year. The Eurydice Club, of Toledo, Ohio, Mrs. F. R. Persons, president, has completed the first year's book and begun on the second. The Tuesday Musical, of Akron, Ohio, Mrs. F. S. Riggs, president, ordered fifty-five books for the first year's work and has ordered 120 for the second, a fact which speaks for itself. Three of the New York clubs which are on the second year's set are the Wednesday Musical, of Bath, May Cowley, president; the Genesee Musicale, Mrs. C. H. Boynton, president, and the Polyhymnia, of Waverly, Mabel Baldwin, president. In Iowa, nearly every one of the federated clubs is using the "plans" and the work is in use in clubs of other States in numbers varying from one club to the entire list.

The new Nuremberg Opera was opened early this month.

SYRACUSE.

310 NOXON STREET,
SYRACUSE, N. Y., September 21, 1905.

JOHN PHILIP SOUSA and his band ushered in the music season in Syracuse Monday evening. The program was popular and was well received. The soloists were Elizabeth Schiller, soprano; Herbert Clark, cornet, and Jessie Straus, violinist.

The local music teachers have all started work. None of the old ones have left and several new names have appeared. The season promises to be a busy one for all.

The new \$12,000 organ in the First Methodist Church has been completed and will be dedicated tonight by Will C. Macfarlane, organist of St. Thomas' Church, New York.

It is expected that the new organ now being built for the First Presbyterian Church will be ready for use about December 1. This organ promises to be the best in this section of the State. With these two new organs there is no reason why Syracuse may not have frequent organ recitals. The old excuse that the organs in the larger churches were too old or too limited need no longer hinder. Blanche Atherle Calthrop is the organist at the First Presbyterian and Prof. Adolf Frey at the First Methodist.

Harry Vibbard has returned from Europe, where he has been spending a year in study with some of the masters. Mr. Vibbard will assume the duties of Dr. Parker, who is on a leave of absence, at the University.

Bertha E. Becker has returned home from Ocean Grove. Miss Becker has been solo harpist in Tali Eesen Morgan's orchestra. She is a young woman of marked ability and has won for herself merited praise for her work as a soloist and in orchestras.

William Berwald, head of the department of theory at Syracuse University, will give a program, made up of his own compositions entirely, at Crouse College, September 25. Mr. Berwald will be assisted by Lillian Littlehales, cello; Prof. Irene Hichborn Foster, soprano; Prof. Conrad L. Becker, violin, and Prof. Harold L. Butler, baritone. The program follows: Trio for piano, violin and cello in E flat major; allegro—andante sostenuto—allegro con brio; soprano solos, "The Rose's Message," "The Voice of Spring," "A Glance Into Thine Eyes"; piano solos, "Novellette," "Canzonetta," "Spring Song," "Tristesse," valse; violin solo, "Romance"; baritone solos, "Evening Song," "Beneath the Lilac Tree," "At Vespers," "Gipsy Song" (ballad); sonata for cello and piano in B flat major; allegro—andante motto—allegro con spirito.

Notices, programs, subscriptions and advertisements should be sent to 310 Noxon street.

FREDERICK V. BRUNS.

Kun Arpad, a boy violinist, who was heard in New York last winter, played in Breslau recently with exceptional success.

The Warsaw Opera promises for the coming season "Iris," "André Chenier," "Werther," "Louise," "The Polish Jew," "The Decree" (by Noszkowski), "Aldona" (by Zelenski), "Marie" (by Statkowsky) and "Inquisitive Women," by Wolf-Ferrari.

STUDIO TO LET—I will let my artistic studio, centrally located, on Wednesdays and Saturdays, days and evenings, including a recital hall accommodating 150, to piano or violin teacher, at moderate figure; fine opportunity; must be seen to be appreciated. Address "P. B.," care MUSICAL COURIER.

MARY
HISSEM



DE MOSS

SOPRANO.

RESIDENCE: 106 West 90th Street.

PHONE: 28942 River.

MANAGEMENT:
HENRY WOLFSOHN

HAROLD BAUER

FOURTH AMERICAN TOURNEE
BEGINNING OCTOBER, 1905.

Harold Bauer plays exclusively the Mason & Hamlin Piano. Address: LOUDON G. CHARLTON, Carnegie Hall, New York City.

DATES
NOW
BOOKING

THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1763 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1331.

MARC A. BLUMENBERG - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, SEPTEMBER 27, 1905.

LONDON, ENGLAND—

Mr. Montague Chester, Hotel Cecil.

PARIS, FRANCE—

Mr. J. F. Delma-Heide, 14 Rue Lincoln (Avenue des Champs Elysées.)

BERLIN, GERMANY—

Mr. Arthur M. Abell, Luitpold Strasse 24.

MUNICH, GERMANY—

Miss Marigold Etienne, care Alfred Schmid, Theatiner Strasse 34.

DRESDEN—

Miss Anna Ingmann, Franklinstrasse 30.

Mrs. E. Potter-Frisell, Münchener Strasse 18.

ITALY—

See or write J. F. Delma-Heide, Paris.

CHICAGO OFFICE—

Dunstan Collins, 525 Orchestra Building.

SAN FRANCISCO OFFICE—

J. W. Treadwell, The Emma Sprickels, 927 Market Street.

LOS ANGELES, CAL., OFFICE—

Raymond Wolfsohn, 404 Mason Opera House.

WASHINGTON, D. C.—

Fannie Edgar Thomas, care E. F. Droop & Sons, 925 Pennsylvania avenue, N. W.

BALTIMORE, MD.—

See or write Washington Office.

CINCINNATI OFFICE—

Mr. J. A. Homan.

ST. LOUIS OFFICE—

Mr. Robert Patterson Strins, Suite 5, The Odeon.

BOSTON OFFICE—

17 Beacon Street, branch of New York Office.

BUFFALO OFFICE—

Miss Virginia Keene, 228 West Utica Street.

THE MUSICAL COURIER is for sale in the UNITED STATES on all news-stands, and in FOREIGN COUNTRIES at the following news-stands and music stores:

BRUSSELS—

BRUSSELS: Messrs. De Chenwe & Fils, 14 Galerie du Roi.

ENGLAND—

LONDON: F. Watson, 82 Grosvenor Street, Bond Street, W.; May & Williams, 100 Piccadilly, and W. H. Smith & Sons, Railway Bookstalls at Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria Stations. LIVERPOOL—Lime Street Station. MANCHESTER—Exchange Station. NORWICH—Railway Bookstall. BRISTOL—Railway Bookstall. LERDS—Midland Station. NEWCASTLE-ON-TYNE—Central Station. BRIGHTON—Railway Bookstall. SHEFFIELD—Victoria and Midland Stations.

FRANCE—

PARIS: Shakespeare Library, 75 Champs Elysées; Gallian, 224 Rue de Rivoli; Brentano's, 37 Rue de l'Opéra; H. Gantier, 11 Rue Gallion; Librairie du Grand Hotel, Boulevard des Capucines; 5 Avenue Victor Hugo, and at all the Kiosks in Paris.

GERMANY—

BERLIN: Bote & Bock, 37 Leipzigerstrasse; Albert Stahl, Potsdamerstrasse 30; Georg Pothow, Potsdamerstrasse 118. FRANKFORT-ON-MAIN—Railway Bookstall. MUNICH—Karl Schuler, 2 Maximilianstrasse (close to Four Seasons Hotel); Also at Jaffe, Briennerstrasse 54, opposite the Café Leitold. Alfred Schmid, 24 Theatiner Strasse, Otto Halbreiter, Promenade Platz 16, Richard Seiling, Diner Strasse 16. DRESDEN: H. H. Bock, Pragerstrasse 12. COLOGNE—Schmitzsche, Buchhandlung, Railway Bookstall.

HOLLAND—

AMSTERDAM: Willem Stumpff, Jr., Muziekhandel-Spui 2.

ITALY—

MILAN: Carisch & Janichen, Corso Vittorio Emanuele 22. Rome Sandron, Via Alessandro Manzoni 7. Baldini, Castoldi & Cia., Galleria Vittorio Emanuele 17 and 99. FLORENCE—Brisi & Nicolai, Via de' Cerretani 12.

SWITZERLAND—

GENEVA: Mr. Hoss, 6 Boulevard du Théâtre.

EGYPT—

CAIRO: News-stands.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single Copies, Ten Cents.

United States	\$5.00		
Great Britain	£1 0s.	Austria	12s. 0d.
France	\$1.25 fr.	Italy	\$1.25 fr.
Germany	25 M.	Russia	12 r.

SPENCER T. DRIGGS - - - - BUSINESS MANAGER

Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months	\$15.00	Nine Months	\$75.00
Six Months	\$30.00	Twelve Months	\$100.00

ON READING PAGES.

One inch, 3 months	\$75.00
One inch, 6 months	125.00
One inch, 1 year	200.00
Special rates for preferred positions.	
One page, 1 insertion	\$200.00
One-half page, 1 insertion	175.00
One column	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER COMPANY.
Advertisements for the current week must be handed in by 12 M. Monday.
All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For particulars apply to SATURDAY EXTRA DEPARTMENT.

"BIRDS do not sing; they whistle," remarks an exchange.
How about humming birds?

"MUSIC hath charms to soothe the Savage breast," said Henry W. Savage to himself when he counted up his "Parsifal" profits last season.

IT rained in Boston last week until the announcement was made that the Hub would not be visited this year by the grand opera company from the Metropolitan. Then the sun came out.

J. F. DELMA-HEIDE, the Paris representative and correspondent of THE MUSICAL COURIER, is in New York for a short stay on business, and will return to Paris next week in order to resume full and sole charge of MUSICAL COURIER affairs in the French capital.

A WEARY eyed American composer called at THE MUSICAL COURIER offices last week and asked us to examine a manuscript grand opera which he had brought with him. "The subject?" we asked, hopefully. "Zona, the Last of the Aztecs," he replied. Sadly we shook our head and repaired to the inner sanctum. The American composer with the Weltschmerz in his eyes heaved an Uebermensch sigh, and walked into the Street of Dreadful Despair.

PROF. WILLY HESS, leader of the splendid Boston Symphony Quartet, has brought some interesting novelties from Europe, which his organization will perform at its concerts during the coming season. Among the numbers promised are a string quartet by Sinding; five "Novelettes" for string quartet, by Glazounow; a quintet for strings and flute, by Jan Brandt Buys; a concert etude for string quartet, by Sinigaglia; a piano quartet, by Gabriel Fauré, and a string sextet, by Hans Koessler.

EMMA EAMES arrived from Europe last Sunday on the Gascogne. Her concert tour will extend from the middle of October to the middle of December, and will cover the country from Atlantic to Pacific. New York is the last place on the list. Artists are changing the old order of things, when New York used to be the first. However, the musical opinions of the metropolis no longer influence inland audiences, and that is a good sign. There is hope for the cause of music in the United States, after all. Prior to her tour Madame Eames will sing at the Bangor Festival, on October 13. The date and the day (Friday) would be considered a bad omen by any other singer; but the American diva considers 13 her lucky number, for she was born on that date.

THE soloists this winter of the Boston Symphony Orchestra at its concerts in Boston will be: Waldemar Lütschig, pianist; Madame Samaroff, pianist; Marie Hall, violinist; Heinrich Warnke, 'cellist, and Rudolph Ganz, pianist. Others well known are Henri Marteau, violinist; Ben Davies, tenor; Emma Eames-Story; Madame Gadsby and Ellison Van Hoose, together in a Wagner program; Olive Fremstadt, soprano; Alfred Reisenauer, pianist; Adele Aus der Ohe, Harold Bauer, Ernest Hutcheson, all of them pianists; Elsa Ruegger, 'cellist; David Bispham, and from the orchestra, in addition to Mr. Warnke, Willy Hess, Timothy Adamowski, Felix Winternitz and Jacques Hoffmann.

THE site of the Plaza Hotel now has been definitely abandoned by the clique of financiers who intended to erect a new opera house on the property, institute a rival Opera to the Metropolitan and place Maurice Grau in charge. The committee of the new company has obtained options on two magnificent sites, one facing Riverside Park and the other not far from Columbus Circle, and it is understood that the deed of sale will be closed before January 1. Apropos, in another column of THE MUSICAL COURIER will be found an article written recently by Maurice Grau for the Paris Temps. It is plainly to be seen from the vigorous style which characterizes the article (it was originally written in French and translated for THE MUSICAL COURIER) that Maurice Grau is in good health and not only fully in touch with present operatic conditions here, but also entirely able to resume his old work at the shortest possible notice.

Norse Composers and Their Music

Carl Venth Describes His Vacation in Scandinavia.



WHERE GRIEG WROTE "PEER GYNT."

CARL VENTH, the violinist, has just returned to Brooklyn after an extended European vacation, spent principally in picturesque Scandinavia. Mr. Venth gathered some striking musical impressions abroad, and some of them, together with photographs made by Mrs. Venth, are herewith reproduced for the benefit of MUSICAL COURIER readers. To use Mr. Venth's own words:

"I saw Grieg and spoke to him. He was not very well, but his eyes were full of fire and enthusiasm. He is very small and delicate, and his hands are as soft and small as those of a woman. One shoulder is rather high, and his massive head is crowned by a tremendous shock of white hair. He gave me two of his pictures, one of which he would like to be used as the basis of the statue which the Norwegian societies intend to erect in Prospect Park, Brooklyn.

"Before I left America I had been commissioned to ask Grieg to name his choice of an artist for the statue. Grieg is patriotic to the backbone, and, although he did not commit himself, it was evident that he would prefer to have the work done by a Norwegian artist whom he knows. He was highly indignant over the shameless piracy of the American publishers. He told me that no less than forty editions of his works have appeared in the United States, for which he never got a penny. That these editions are faulty and full of errors makes it still worse. One case is particularly interesting. A Boston firm announced to Grieg their intention of reprinting some of his works. They asked him to put the fingering to these compositions, and said in conclusion that they had heard that his health was none of the best. Therefore, as payment they offered him a few weeks' stay in Italy. What such treatment means to a man of a sensitive temperament you can easily imagine. Grieg will probably not write any more. He also spoke about our lamented Seidl. It seems that Seidl at some time orchestrated

a few of Grieg's piano pieces and sent the score to Grieg. I asked him how he liked the scoring. He replied: 'Das ist ja gerade als wenn man mit Kanonen nach Spatzen schießt' ('It is like shooting at sparrows with cannon'). Grieg then set to work and orchestrated the pieces himself. He was clever enough to see that a Wagnerian orchestration was not suited to his lyrical compositions, although I have no doubt that Seidl's orchestration must have made a glorious effect. From the money which Grieg received for the instrumentation from his publisher, Peters, he has sent 1,000 marks to Mrs. Seidl, because he says that through Seidl he was made aware of the fact that these compositions would be effective as orchestral numbers! I think this is a fine trait in his character. As he did not know Mrs. Seidl's address he handed the money to Mrs. von Bülow to be forwarded.

"Grieg seems to have found his inspiration not alone in the wonderful scenery of Norway, but also in the weird strains of the Hardangerfele (Hardanger violin). The Norwegian peasants in the mountains do not sing, or very little. Their folk music is kept alive through the medium of the peasant fiddler, and this music Grieg has made his own, recreated it, so to speak, and given it to the world as that which we call Norwegian music. I heard many of these Hardanger fiddlers all over Norway this summer. They are like the Tziganes, who do not read notes, and the melodies go from one fiddler to the other. Many of these are created by the fiddlers, and they have a certain way of introducing embellishments and frills peculiar to their race. I have no doubt that much of their music and mode of delivery is of Asiatic origin. Who introduced the Hardangerfele in Norway is not known. Until recently the peasants used to make their own instruments, but now they have special makers for them, and they can be bought at a cheap price. They resemble a violin, but are smaller, have the usual four strings, and four steel strings under the fingerboard which act as sympathetic strings. I have in my possession one of the old, peasant made feles, more than 150 years old. It has a carved dragon's head and is richly embellished with floral decorations. The fingerboard and tailpiece are elaborately inlaid with mother-of-pearl. The Hardangerfele is tuned a minor third higher than the violin.

"The Slotter, or peasant dances, are generally played in the middle of the bow. The player seldom or never plays on one string alone; he always strikes a note below or above on the next string. The result is a most bizarre one harmonically, and not always pleasant before one gets used to it. In their peculiar appogiation you can sometimes not distinguish semitones, but Grieg thinks that these fiddlers use a still smaller interval than a semitone, but I must confess that these instances sound to my ear as if the playing was out of tune. But, then, I am not a Norwegian, more's the pity.

"I want to give you another instance of the strong national feeling of Grieg, although I will have to speak about myself at the same time. While at Odda on the Hardangerfjord, I wrote a trio for piano, violin and 'cello which, as it was written under the influence of this wonderful spot, I called 'Norge.' As it was just in the time of the national upheaval, I heard the Norwegian national hymn sung quite often. This gave me the idea to end the trio with this hymn, which I gave to the piano, the violin and 'cello playing independent parts together with it. As I was strongly influenced by Grieg's music in my younger days, I felt as if I had had a relapse, and a short phrase in the scherzo sounded to me like Grieg. I therefore showed the trio to Grieg and asked him about this particular spot. He said, however: 'Nur stehen lassen, das ist nicht von mir.' He then read through the whole manuscript, and seemed pleased until he came to the end with the national anthem. I had borrowed only the melody, changed the time from 4-4 to 6-8, and had supplied my own full harmonization. This seemed to exasperate Grieg, who went to the piano and played the anthem as it originally was written, with great fervor and patriotism, while his eyes glowed intensely. He thought that if I was bound to use this anthem at all it should be used as originally conceived.

"Grieg has a beautiful home, overlooking the Fjord, with an abundance of flowers in his garden, and is evidently pestered by strangers, so that instead of the usual 'Beware of the dog' you find the following legend inscribed before entering the gate to his home: 'Herr Grieg wünscht nicht gestört zu sein vor 4 uhr Nachmittags.' He constantly receives photos with the request to sign his name, and



GRIEG AND BJØRNSØN.



WINTER SPORTS IN NORWAY.

he says that some of them are such atrocities that he is forced to sign himself as follows: 'Edvard Grieg—nicht!'

"The next musician it was my good fortune to meet was Christian Sinding. What a delightful causeur, full of wit, man of the world and dressed 'à quatre epingles.' I saw a good deal of Sinding. Both Mrs. Venth and myself were at his house several times en famille, and he also visited us at Ljan. He has a lovely home at Lysaker, also overlooking the Fjord, keeps a horse and carriage, and the best table an epicure could wish for. These European composers know how to live. They do nothing else but compose when the spirit moves them, are looked upon as demigods by the populace, and live like kings. How about the American composer?

"I was astonished at the great number of works which Sinding has published of which almost nothing is known here in America. One afternoon I must have played no less than twenty of his violin compositions with him at the piano. One of these, a suite in the old style, is one of the finest bits of writing I have ever seen. Sinding is not national; in fact, he told me that it has been his endeavor all his life long to get away from national influence. He is a cosmopolite in his music, mostly influenced, perhaps, by Wagner. But at heart he is as good a Norwegian as the rest. He is very broad minded in his judgment and ideas, and essentially a man for the younger generation. 'Give the new ones a chance,' is his motto; 'we have the old ones anyway.'

"Sinding has not always been on a bed of roses. He had a tremendous struggle, and it is only due to his working capacity, belief in himself and perseverance that he has finally 'arrived.' Sinding would like very much to visit the United States, and I don't think it would need much to induce him to pay us a visit. Why does not the Philharmonic bring him over for one of its concerts? A more glorious work than his symphony in D, which I heard at the Christiania Symphonie concerts does not exist. Sinding is very guarded in his utterances about art, but to me he was frankness itself, and he certainly had the courage of his convictions. We had so much in common in our ideas about music and other matters that I have formed a strong friendship for this man with the child's heart and the brain of a giant. I shall never forget our last day in Norway, when we had dinner with Mr. and Mrs. Sinding. This man, so serious in his art, can be as tender as a woman and as playfully frolicsome as a youngster. Verily, he is a man of many moods.

"The third of the interesting musicians I met was Johann Halvorsen, violinist, composer and conductor in Christiania. He is related by marriage to Grieg. He is so intensely Norwegian that he even carries the sheath knife in his belt which every Norwegian outside of the cities wears. Of his works I heard the music to a fantastic play, 'Fossegrimm' ('The Spirit of the Waterfall'). The book is an

dance in imitation of Hardanger violins, unaccompanied. Also the treatment of the real Hardanger violin as a solo instrument, with the orchestral background throughout the whole play, was highly interesting.

"The orchestral conditions in Norway are poor. There is only one orchestra in Norway which deserves mention, and that is Halvorsen's, in Christiania. The wood and brass sections are complete,



but there are only six first violins, six second violins, four violas, three cellos and three basses, and a harp. There is no balance, as the strings are very much too weak. The ensemble is good, but the individual players, with the exception of the concertmaster, don't amount to much. They use this complete orchestra to play the entr'acts for the dramatic performances, which is certainly better than we do here in New York. This same orchestra also plays an occasional opera and a dozen symphonic concerts during the season. But, then, Christiania is, although the capital, only a small city of 25,000 inhabitants. The whole of Norway has not more than 2,000,000 souls. Too many mountains and fjords, but a paradise for the traveler! During my stay at the end of the Hardanger Fjord, at Odda, I sometimes played on the violin for friends, and

absurdity and deals with the life of the 'Mollargutten,' a Hardanger fiddler, who was at one time taken from his mountains to Christiania by Ole Bull. But the music is effectively scored. Halvorsen uses the Hardanger violin in this play, and plays it himself, as there is no other educated musician in Norway who can play this instrument. He does not use Hardanger themes, but constructed his whole score in imitation of this national music. One number in particular I found immensely effective. At the beginning of the third act all the violins play a peasant

it was strange to see how the natives, farmers and fishermen, crowded around the hotel to listen. They had never heard a violin there! I suppose they prefer the Hardangerfele!"

"One of the accompanying pictures is that of Neenswang Fjord, where Grieg wrote the 'Peer Gynt' music. The wild beauty of the spot is evident even in the illustration.

"The picture of Grieg and Bjørnson was taken on Grieg's birthday, in front of the latter's villa, Troldhaugen. Bjørnson had just left the Storthing, where he had delivered an address, whose direct outcome was the present struggle of Norway for liberty. Therefore, in a sense, Norway's liberty was born on Grieg's birthday.

"In conclusion, two more incidents which I remember. I asked Grieg about his standpoint toward the musical critics. He answered that in his youth the conditions were vastly different, but that he had made it a point all his life to keep away from the critics!

"When I saw Sinding for the last time he said that he considered Bach the greatest of all musicians, for Bach had created his art out of nothing, whereas all the others had forerunners. Sinding also thinks that all the greatest creations in music have come from Germany. With all his admiration for the so-called classics, he is keenly alive to the fact that a good many of their works strike us moderns today as 'langweilig.' For instance he said about the slow movement of the 'Ninth' symphony by Beethoven, that, after he has heard it for forty years, he has come to the conclusion that this particular movement is tedious. 'But,' he added, 'you must never say it, or people will stone you!' I don't know if Sinding will ever forgive me for repeating this, but, as these are exactly my own opinions, I am so happy to find a man of his calibre coinciding with my own ideas that I cannot help recording his remark."

THE Paris Temps has been printing a series of interesting articles called "The Theatre: Musical and Dramatic." Each of these essays was contributed by some authority conversant, through study and actual experience, with the condition of matters in the country of which

GRAU TALKS he wrote. The series has just

ABOUT OPERA. been closed with a long article by Maurice Grau, who had been asked by the editor of Le Temps to give his views on the lyric and dramatic stage in America. The following is an extract from what the distinguished impresario had to say about operatic matters in the United States. The notes in parentheses are added by the translator:

I will now speak of the lyric stage. I had better say at once that for real opera comique—that eminently French form of art—the American cares but little. His tastes swing between grand opera and operetta (comic opera). The visiting opera or operatic tours succeed abundantly. This is because North America is not productive of really good voices, particularly of good male voices.



SINDING'S STUDY.

The tenor voice over there is exceedingly scarce. At most one can cite only female American singers. But these are really in the first rank.

Regularly constituted companies for opera did not begin to succeed before the time of Garcia and Malibran, who gave the Rossini repertory, with some of Mozart's operas. It was only from 1840 to 1850 that the lyric stage had a fixed abode in New York.

Some dissension having arisen between certain stockholders on the question of seats, the present Metropolitan Opera House was built. It opened in 1884, and I was director. This theatre has 3,800 seats, and the season lasts from three to four months. Associated with Mr. Abbey I presented Christine Nilsson, Marcella Sembrich, Scalchi, &c.; the tenor Campanini, who we induced to leave Mapleson. Our principal conductor was Vianesi. If from an artistic point of view the season was brilliant, I cannot say the same of the financial results. Abbey, notably, lost 2,000,000 francs (\$400,000).

During several years Italian opera at the Metropolitan had to give way to the music-drama of Wagner. These were exceedingly well mounted. But as the stockholders of the Metropolitan Opera House decided on being also their own managers, they paid for this honor by losing a large sum of money. Wagner and opera in German reigned; and Materna, Brandt, Schott, Krauss had immense success. The latest works of Wagner, "Tristan," "Siegfried" and "Götterdämmerung" were produced.

The enterprise lasted eight years, and eight years in America is a long time. But there came a change, and opera in German suffered an eclipse. "Toujours Wagner, c'est bien dangereux." This judgment was confirmed by experience.

Again being appointed director from 1891 to 1903, the date of my resignation, I presented all the great stars of lyric art: Mesdames Lehmann, Ternina, Nordica, Calvé, Scalchi, Melba, Eames, Sembrich, Schumann-Heink, MM. Jean and Ed. de Reszké, Van Dyck, Saléza, Dippel, De Lucia, Lassalle, Maurel, Plançon and the celebrated conductor, Mancinelli.

It was at that time that I had an idea, whose value was shown by its good results, that of giving operas in their original language. So at present French opera is sung in French, Italian opera in Italian, &c. In short, and in spite of the final failure of opera in German, the works of Wagner have had much success in the United States. Perhaps that success is due to the interpretation and stage setting given to them, and which was unrivaled. One of the great Wagnerian triumphs was the recent production of "Parsifal." I notice that the performance of "Die Fledermaus," by Strauss, given for the benefit of the director, netted 125,000 francs. Heavy receipts are the usual thing in the United States; those when I was director averaged 40,000 francs each performance. Certain French operas are in great favor, "Faust," "Carmen," "Les Huguenots," &c. Meyerbeer is well liked. But the palm of popularity must without doubt be attributed to the opera of "Carmen." Since the production of this opera, one can really say that in the United States there has not been such a veritable success.

I take to myself some little honor for the resolution I adopted, and which I held to in America: that is of giving to French works and French artists a preponderant place. During twelve years of my direction I did not mount a single American work, because, in the field which I then occupied, not one seemed to my judgment worthy of being performed. I would not seek to dispel from playwrights and composers any of the illusions necessary to their courage and the development of their talent. But one has to admit, however, that to the American public the performers are of more importance than the work. They have not yet a sufficient sense of the respect due to the creators of art works. In this matter their education has to be entirely formed. And this statement makes me again say that the theatre in the United States is only an amusement; not the great civic—almost religious—festival which it was to the ancient Greeks.

The American public is accustomed to a good mise-en-scène, to which I, for my share, have helped to contribute, taking a certain pride in giving a striking cast, each name crowned with an aureole of universal glory. If I add that the monthly current expenses of the theatre reached the sum of a million (francs), it will be easily understood that our receipts had to be exceptional to cover this cost. (Signed) MAURICE GRAU.



WHEN in doubt, review books.

The J. B. Lippincott Company, of Philadelphia, is publishing a Music Lovers' Library, of which the latest volume is called "Chats on Violins," by Olga Racster. The author has succeeded in presenting a goodly amount of violin history, without arranging it in chronological tables and stuffing her pages full of dates, measurements and varnish recipes. "The written history of the evolution of the violin is a very short one, but in reality it occupied about 800 years," says the preface. "Chats on Violins," therefore, makes no attempt to tell in its 221 pages what happened in those 800 years. The ancestry of the fiddle is described, and the study of its origin made interesting by numerous quotations from myth, tradition and fancy. The Italian, German, French and English violin makers are discussed in human style, and with plentiful personal allusion and anecdotal embellishment. Then follow a few technical chapters, probably as a sop to the professional, and an interesting appendix treats of the life of Paganini and quotes some of the original press comments on his playing. In some of the earlier pages we read that King Henry VIII found time to play on the rebec in spite of his matrimonial troubles, that in Queen Elizabeth's time every tavern was full to overflowing with starving fiddlers, that Louis XV's eldest daughter was the possessor of a haunted vielle, that good Queen Bess' "vyolon" players received £325 annually for their wages and liveries, that Charles I had fifty-eight players in his band and among them eleven "vyolons," that Benvenuto Cellini carved caryatides for a violin made by Gaspar di Salo, that hardly anyone in Cremona knows the name of its greatest son, Stradivarius; that Mozart owned and played on a Stainer violin (date 1656), and that the varnish used on modern violins is superior to that employed by Stradivarius, Guarnerius and Amati! Violinists should forgive that heresy, however, and read Olga Racster's book, for it really imparts much knowledge, and by means of its entertaining manner lures the unsuspecting reader to the very finish of the last chapter. The only blemish in the volume is due to defective proof-reading. Minor mistakes are barely pardonable, but in a musical work the misspelling of Berlioz into "Berlitz" is a misdemeanor at least.

Charles Scribner's Sons contribute to the rapidly growing list of books on music, a good sized volume by Edward Dickinson, on "The Study of the History of Music." The publisher's announcement is perhaps the best statement of what is aimed at by Professor Dickinson's book: "A full consecutive narrative of the history of music, supplemented by copious bibliographical references, pointing out the best critical commentaries on every phase of the subject. The book is intended for the general reader as well as for the student, and is as interesting for the clear and reliable information it contains as it is invaluable as a work of authoritative reference." The author is Professor of the History of Music at Oberlin College, and he tells us in his introduction that his book is based upon the plan and method which are followed in the courses of lectures on the history and criticism of music given in

the Oberlin Conservatory. As practiced in the present volume, the system is a good one, for Professor Dickinson does not set himself up as a champion of any particular direction in music, but rather he points the many different ways, and advises his pupils to travel them all before seeking cross country cuts of their own. It is a conservative method for conservative persons, and that is what most of us are. The others find their way without maps or signposts. Primitive and ecclesiastical music are treated at length by Professor Dickinson, and the broad minded reader will appreciate the fact that for once a musical author has had the courage, when discussing the origin of music, to quote not only the everlasting Rowbotham and Riemann, but also such great non-musicians as Darwin, Spencer and Gurney. A chapter on "Beginnings of Polyphonic Music" is especially luminous in writing, content and arrangement. The student is then taken quickly through the early periods of folksong, of the Netherlands epoch, the chord music of the sixteenth century, German and English Protestant music, madrigal, opera, modern tonality, instrumental beginnings, keyed instruments and their music, and after some further chapters on French and Italian opera we come to the first great milestone of modern music—Bach. Professor Dickinson loses some of his conservatism in writing about Bach, but, after all, is there anything too enthusiastic that could be said of "the father of them all"? The statement that "Bach is best known to the general musical public as a composer for the organ" is open to question; also the assertion that "Bach must be studied primarily as a church composer. . . . His secular works were hardly more than a diversion from the main purpose of his life." Bach acted as an innovator in secular musical form, in piano and violin technique, and in the methods of emotional and dramatic expression through harmonic combination. Nor will everybody agree with Professor Dickinson that Mozart's piano sonatas are "dry." However, it is good to read this: "Critics and biographers are fond of dividing Beethoven's creative life into three periods. Such an arbitrary division is of no value." The beginning of the German romantic movement is very properly attributed to Mozart ("Entführung" and "Zauberflöte"), and the erroneous theory about Weber and Spohr is not perpetuated by Professor Dickinson. Schumann is given his just due in one place, as follows: "Compared with the music of Schumann's predecessors, we find a concentration before unknown, except in the preludes and fugues of Bach." But on another page we find this: "Although containing beautiful and original ideas (Schumann's symphonies), they are defective in sustained power of development and in orchestration." That is too much of a snap judgment, and one not shared by all those who have an opinion in the matter. The same reproach could with equal justice be made against Schubert, for instance. The orchestration of pre-Lisztian composers must not be measured by the standards that prevailed after he and Wagner began to compose. Chopin is placed by Professor Dickinson on a par with the great classical composers, a position which he is not always given by other historians, because he wrote "only for the piano." Program music is fully explained, and Liszt gets the space he deserves, although we are informed that "the rank of Liszt as a composer cannot be considered settled." It is, by some. The world never agrees unanimously on any musical subject. Beethoven has his detractors to this very day, strange as that might appear, and certain warring camps are still fighting over the exact and the relative importance of Mendelssohn, Schumann, Wagner and Berlioz. Even the composers of today are the subjects of strife in various cliques—Saint-Saëns, Puccini, Grieg, Richard Strauss and others. Professor Dickinson is evidently a strong Wagnerian, so much so that he sends out this warning: "It may safely be said that imitation of Wagner can only lead to failure." And

the author adds at once: "He has not formed a school." Brahms is called "reflective rather than naïve or spontaneous," and Strauss seems to be somewhat of a puzzle to Professor Dickinson, for he quotes every opinion but his own on the subject of the amazing Richard and his works. Tschai-kowsky "seems never to have acquired a full mastery of his genius," and is "often trivial and sensational."

American composers are given two whole pages in the volume, but are consoled with the reflection that "every one of the composers who exemplify the best in American musical achievement is still living." The inference is obvious. A note of pessimism is sounded in the summing up: "In spite of all encouragements the degradation of musical taste among large sections of the people, indeed, among the vast majority, is a cause for serious concern."

One remark in the preface is worthy of attention. "There is not a single musical critic of eminence in Europe or America who is not also an authority on the history of the art." In America? Oh, oh! Critics are told, too, that when they stand before a work of art they should not ask themselves "Do I like it?" but "What is it?" That's just where Professor Dickinson is wrong; so far, at least, as New York conditions are concerned. In this city most of the critics know all about the work or the performance long before they hear it.

Why does Professor Dickinson quote only books in English in his bibliographical references, and why does he accord so much space to American writers, who, with notably few exceptions, have not contributed an idea or a fact to the literature of music which has not been previously recorded by English, German and French authors? For instance, to be pedantic and to set up a list, by Grove, Fétis, Schumann, Liszt, Berlioz, Ambros, Riemann, Rowbotham, Chorley, Ehler, Glasenapp, Lavignac, Hueffer, Kufferath, Naumann, Niecks, Spitta, Wagner and Wolzogen. Does not all critical and æsthetic writing on music seem pitiable after the books and essays left us by four men in the foregoing list—Berlioz, Schumann, Liszt and Wagner? Has anything new been said since their time? Even "program" music was the favorite topic of Berlioz and Liszt. What authority have mere commentators, after the words spoken by those four mighty men—men who knew not only how to write about music, but also how to create it?

All these things are not said about the new book in a carping spirit. It is an excellent volume for study and reference purposes, and should find a useful place in every musical library.

Last week I quoted a criticism on S. Baring-Gould's story of "Siegfried"; this week I read the book. It is the second in a series of romances founded on the themes of Wagner's "Nibelungen" operas. These Baring-Gould stories occupy almost the same position toward the "Ring" dramas that Lamb's "Tales from Shakespeare" occupy toward that author's plays. I say "almost," for Baring-Gould has done more for Wagner's texts than Lamb did for those of Shakespeare. "Siegfried" in this adapted version is not a bald narrative of facts stripped of all poetic form, but rather a retelling of the beautiful myth, in condensed prose that has a charm all its own, and enables the author to reproduce the poetical effect of the original without retaining any of its labored alliteration and uneasy metre. A reading of the Baring-Gould book would interest even those who know the story of Wagner's "Siegfried," and it is a positive necessity to those others who have been hearing "Siegfried" at the

opera for years, and have been dying to find out all this time what the whole thing is about. "Siegfried" is published by L. C. Page & Co., of Boston.

In the Maurice Grau article translated from *Le Temps* (see editorial columns of this issue of *THE MUSICAL COURIER*) there is a passage of especial interest to American composers. Mr. Grau says that during his twelve years at the Metropolitan he did not come across one American opera good enough to be produced there! And was it not Van der Stucken who asserted that he would not play publicly the best symphony ever written if its composer were an obscure American named John Smith, resident in some backwoods town of Texas? One could not, and the other would not. My eye, wot a chance for the American composer—my eye, wot a chance!

Arthur Hartmann, the best violinist in Germany, is about to demonstrate that he is able not only to play good music but also to write it. A long series of compositions will appear from his pen, and the process of publication has begun with a czardas for violin, "Nyiregyházi Emlék," issued by Eulenburg, of Leipsic. The piece is exceedingly effective and thoroughly Hungarian in spirit and construction—qualities without which a czardas is no czardas. The Hartmann work is as brilliant as Hubay's "Hejre Kati" and Sarasate's "Zigeunerweisen," and ought to duplicate their success with the public. Apropos, Hartmann's very latest opus, a bouncing boy, has just been announced by cable to some of his New York friends. *THE MUSICAL COURIER* astrologist was given the date of birth to ponder over, and finds that the little Hartmann came to earth in the Air sign, or at the time when Vergil is going into Libra. It is a fatal period, for it denotes violin talent. Here is a list of bow wielders born under the Vergil-Libra sign: Fiorillo, Mayseder, Remenyi, Hubay, Prill, Hauser, De Sales, Lipinski, Molique, Wilhelmj, Röntgen, Sitt, Rosé and Gregorowitsch. Ergo, the little Hartmann will be a violinist.

Wilson G. Smith has evidently been employing his vacation busily this summer. He sends a brilliant concert transcription of Godard's "Valse Brillante," A flat, for piano; a graceful "Moment Musical," Schumannesque in modè, but Wilsonesque in execution; and an exceedingly petty and melodious "Staccato Minuet," which should prove to be a boon to the student of grade 3½. The three pieces are published by Schirmer. I envy a man like Wilson G. Smith, who teaches the piano all day and every day, and yet manages to keep his melodic fount from curdling.

Bernard Shaw's "Man and Superman" shows a decided falling off from the high standard that marked "Candida." Bernard is only human, after all, and he is trying to live up to his popularity. The process is quite apparent to all those who have followed Shaw faithfully from the first and are now landed with him at "Man and Superman." And in it all there is a paradox that should amuse no one more than Shaw himself, if he really possesses that cosmic sense of humor of which he has been accused. Formerly they told him that no matter how serious he appeared to be, he had his tongue in his cheek all the while and was only fooling. Now that he has really begun to fool and to write down to the level of the public, they are beginning to take him in tragic earnest! Is not that a magnificent Shawism

in itself, and fit theme for a new comedy from his pen while the demand lasts? By the time the public tires of Shaw that nimble witted gentleman will own a lordly estate in England and a vault full of cash royalties. The shekels are pouring in on him from Germany and America. And England looks on and smiles. There's another theme for a Shaw comedy! Go it, Bernard!

Mary had a little lamb—
She named the cute thing Bill;
There came some littler lambs one day,
And now she calls Bill—Lil.

LEONARD LIEBLING.

HEREBY is published a copy of a contract made between the Metropolitan Opera House Company and an artist—a contract on the basis of which litigation has been in progress in San Francisco courts. As has so frequently been stated in these columns, this paper is

ANOTHER OPERA CONTRACT. no legal authority and does not consider itself competent to decide cases at law, but the contract is submitted in order to illustrate how such documents read, and how they can be interpreted, and the variety of conclusions that may be drawn as to their real value.

It will be seen that the artist binds herself to fill the place or places of other artists when the management desires it.

It will be seen that she is to get her salary per performance, and yet her delinquencies are to be penalized by the week—an apparently incomprehensible proposition, particularly as she may not be permitted to sing at all.

She must furnish everything, as is seen, and she actually must learn and sing other roles when the Direction desires it.

She must be satisfied with the given mode of transportation.

She must sing for nothing once—that is the Director's benefit.

For all these things and \$10,000—possibly coming to her (for she may infringe on some of these provisions)—she binds herself without in the least binding the other side.

There is no reason why opera directors or managers should not issue such contracts when they can find artists to sign them. There is actually no limit to the impudence of people who will ask artists to bind themselves in such a fashion without exacting some binding or reciprocal clauses. The manager, while he cannot be congratulated for proposing such contracts, cannot be blamed when he finds singers and musicians willing to sign them. At the end of the season Tetrassini would have about \$4,000 to show for her work if work were assigned to her.

(Copy of Translation from French Original.)
"CONRIED METROPOLITAN OPERA COMPANY."

Season 1905-1906.
United States of America, Canada, Cuba, Mexico
Contract.

Between the Society "Conried Metropolitan Opera Company," represented by M. Heinrich Conried, President and administrative Director, of the one part, and Madame Luisa Tetrassini, of Milan, of the other part.

It has been agreed and concluded as follows:

1. Madame Luisa Tetrassini agrees with the Society "Conried Metropolitan Opera Company," or its representative, to sing in her capacity of soprano leggero all the parts which shall be allotted to her in Italian, and, in all the performances, concerts, oratorios, matinees or special soirées ar-

The National Conservatory of Music of America

Founded by MRS. JEANNETTE M. THURBER.
Incorporated in 1885 and Chartered in 1891 by Special Act of Congress. Formerly 128 East 17th St., now at

47-49 West Twenty-Fifth Street, New York

OFFERS A THOROUGH MUSICAL EDUCATION TO SERIOUS STUDENTS, PROFESSIONALS OR AMATEURS. *Artistic Faculty:* RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, EUGENE DUFRICHE, LEO SCHULZ, HENRY T. FINCK, MAX SPICKER, CHARLES HEINROTH AND OTHERS. Terms moderate. Admission daily. Address Secretary.

ranged by Mr. Heinrich Conried or his representative; also to fill the place of other artists at the demand of Mr. Conried or his representative.

2. To this effect Mme. Luisa Tetrazzini agrees to go personally (according to the instructions of Mr. Heinrich Conried or his representative) to between the and the in order to embark to her destination to America on the steamer which will be selected for her by said society. Mme. Luisa Tetrazzini agrees to be at New York on the 8th of November, 1905.

3. In compensation, the Society "Conried Metropolitan Opera Company" agrees to pay to the artist the sum of one thousand two hundred and fifty francs (1,250 frs.) for each performance, payable at the end of each week of the season, which should not take place later than about the end of November.

4. The present engagement will be for the term of five months from the date of the first performance of Mme. Luisa Tetrazzini, which will take place as is hereinabove stipulated. (It is also agreed that both parties shall consider the week as being of seven days, and the month as of thirty days.)

5. The Society "Conried Metropolitan Opera Company" agrees to pay to the artist before her departure for America, in advance, the sum of seven thousand five hundred francs (7,500 frs.), to be retained in equal parts of 1,250 francs for each of the six last guaranteed performances of her engagement.

6. The Society Conried Metropolitan Opera Company agrees to assume all the costs of traveling on steamer and railroad of the first class going and returning from Genoa or Naples for Mme. Luisa Tetrazzini to New York (and one passage fare in the second class for a person in her employ) and a continuance of the same during all her travels in America. The costs of transportation of the baggage shall also be at the charge of the Society, on condition that the artist shall place them at the disposition of the Society on the day and the hour at which the demand will be made to her.

7. The artist agrees to sing on an average eight times monthly, or from one to three times a week at performances, oratorios, matinees, concerts and soirées; but never two matinees or soirées consecutively. It is understood that the Direction shall have the right to have Mme. Luisa Tetrazzini

sing at performances, concerts, even outside of theatres, where will appear the artists of the Opera, and that these performances will count as the ordinary performances.

8. Each performance during the season more than the forty shall be paid to the artist at the rate of 1,250 francs; but for each performance less than the forty at which she did not sing by reason of illness or all other causes independent of the wishes of the Society or its representative, the sum of 1,250 francs shall be deducted.

9. The artist agrees to be present for the performances, rehearsals and concerts at the exact place and hour indicated on the lists of notices. In case the artist should infringe on this rule, the Society shall have the right to retain a week from the artist's salary; at the second infraction, the Society shall have the right to retain two weeks salary, and in case the artist should infringe this rule more than twice, the Society shall have the right, at its option, either to retain one month of the artist's salary, or of canceling this engagement entirely.

10. The costumes for the theatre shall be provided by Mme. Luisa Tetrazzini. (The small articles, such as gloves, plumes, wigs, gaiters and shoes, shall also be furnished by her).

11. The repertoire of Mme. Luisa Tetrazzini is as follows: "Dinorah," "Marta," "Lucia di Lammermoor," "I Puritani," "La Sonnambula," "La Traviata," "Rigoletto," "Don Pasquale," "Lakmé," "Les Pêcheurs des Perles," "Pagliacci," "Les Huguenots" (La Reine), "Hamlet," "L'Elisir d'Amore," "Un Ballo in Maschera" (Paggio), "Il Barbiere di Siviglia," "La Fille du Regiment," "Carmen" (Micaela), "Linda di Chamouni," "Les Dragons de Villars," "Don Giovanni" (Zerlina), "Le Nozze di Figaro," "Fra Diavolo," "Mignon." Mme. Luisa Tetrazzini agrees also to learn and sing all the other roles suitable to her artistic qualifications in accordance to the Direction.

12. The artist agrees that from the day of the signing of the present engagement to the date of its termination not to sing either in public or in private places without the written consent of the Society or its representative.

13. The Society shall have the right to cancel this engagement in case of fire, war, public mourning, as well as all other important causes, or in

case of legal acts of the public authority, also in case of illness of the artist should it exceed — days successively during the term of this engagement, and also in case of illness of one or more of the principal artists of the Society, if such illness exceeds — days. The illness of the artist must be certified to by one of the doctors of the theatre. As soon as the artist has recovered, she shall advise the Society, or its representative, and the days of the illness shall be counted from the day that the artist has been unable to take her part in the rehearsals or performances, until the day she shall have advised the Society or its representative of being able to resume her work.

14. The artist agrees to observe the regulations and discipline in use at the theatres at which she will sing.

15. It is well understood between the parties hereto that the Society during the week preceding Christmas and the week preceding Easter, may suspend the performances, and consequently the salary of the artist. These two weeks shall thus be excepted from the provisions of this contract. However, should the Society need the artist during the aforesaid weeks for one or two performances, these performances shall be paid to the artist pro rata at the regular rate.

16. It is also understood that every time that, by reason of travels exceeding two days and their consequences, the performances shall be suspended, the salaries shall likewise be suspended, and the lost time shall be made up at the end of the season, so that the engagement shall have its full duration.

The artist agrees to be satisfied with the mode of transportation furnished to her, relinquishing all sorts of reclamation on this subject.

17. The Society "Conried Metropolitan Opera Company" reserves the right to renew and prolong the present engagement from day to day for one week, or for one or two months, at its option, on the same conditions and terms, as stipulated in the present contract, by notifying the artist, before the date of termination.

18. The Society shall have the right to cancel the present engagement at the end of the first season, if it should deem it necessary.

19. The present engagement shall have the same force and value as though it had been made be-

ESTABLISHED
1895

TENTH SEASON

OFFICE:
144 W. 43d Street,
NEW YORK

OF MR. HENRY W. SAVAGE'S CELEBRATED

ENGLISH GRAND OPERA CO.

... AND ORCHESTRA ...

REPERTORY

WITH ELABORATE SCENIC PRODUCTIONS

WAGNER'S . . . THE VALKYRIE
(First American production in English)

WAGNER'S . . . LOHENGRIN

WAGNER'S . . . TANNHAEUSER

PUCCINI'S . . . LA BOHEME
(Only production in English)

VERDI'S . . . RIGOLETTO
(Only production in English)

VERDI'S . . . AIDA
(Only production in English)

GOUNOD'S . . . FAUST

GREATEST
ENGLISH
SINGING
COMPANY
IN
THE
WORLD

ARTISTS

(ALPHABETICALLY ARRANGED)

ALFRED BEST	ROBERT KENT PARKER
MILlicENT BRENNAN	GERTRUDE RENNISON
OTTLEY CRANSTON	THOS. D. RICHARDS
MARGARET CRAWFORD	FLORENCE SCARBOROUGH
ARTHUR DEANE	MORIOARA SERENA
WINFRED GOFF	JOSEPH F. SHEEHAN
FRANCIS MACLENNAN	WILLIAM WEGENER

AND THE
GREAT SINGING CHORUS

— CONDUCTORS —

N. B. EMANUEL ELLIOTT SCHENCK
Assistant Conductor, EUGENE SALVATORE

SEASON OPENS OCTOBER 2 IN BROOKLYN

fore the notary and certified by the foreign consuls, and, once signed, cannot be canceled, except by causes above mentioned, unless by a forfeit of —, payable as liquidated damages, before the courts of all nations.

20. Mme. Luisa Tetrizzini agrees to sing gratis in one performance at each season of the present engagement.

The Society "Conried Metropolitan Opera Company" reserves the right to renew the present engagement for the season 1906-1907 on the same conditions, except concerning the salaries, which shall be one thousand eight hundred francs (1,800 francs) for each performance, notifying the artist before the—

The Society "Conried Metropolitan Opera Company" reserves the right to renew the present engagement for the season 1907-1908 on the same conditions, except concerning the salary, which shall be two thousand five hundred francs (2,500 francs) for each performance, by notifying the artist before the—

Made in duplicate and in good faith at New York and—

September 10, 1904.

THE following letter has been received by THE MUSICAL COURIER:

NATIONAL FEDERATION OF MUSICAL CLUBS.

Office of Press Committee,

Mrs. C. B. Kelsey, Chairman,

64 Washington Street, Rapids, Mich.

September 23, 1905.

To The Musical Courier:

I wish to take the opportunity to express most grateful thanks on behalf of the Federation, as well as my own person, for the generous treatment which has been received from the MUSICAL COURIER for the entire period of our history, and especially during the past four years. Not that the least appreciated favor is that of the very perfect appearance of our "column." In the whole term of my service in this capacity I have found but two numbers of the journal in which there were typographical errors in my published articles, the former occurring some years since and the latter this week.

This experience is so unique as to be a cause for genuine congratulation.

I am yours sincerely,

MARY ATWATER KELSEY.

CATALOGUES received from abroad show that during the season of 1904-5 the Stern Conservatory in Berlin harbored 923 pupils, the London Guildhall School of Music, 2,793; the Munich Conservatory, 320; the Bielefeld Conservatory, 132; the Cologne Conservatory, 548; the Mannheim Conservatory, 400; the Stuttgart Conservatory, 490; the Knittelfeld Municipal Music School, 111 (!); the Weimar Conservatory, 152; the Würzburg Conservatory, 280, and the Dresden Conservatory, 1,505. Adding together all the foregoing figures, we get the staggering total of 7,654. Moreover, it should be remembered that the reports are not included from the Royal College in London, the Royal High School of Music in Berlin, the Paris Conservatoire, the Leipsic Conservatorium, and the large music schools in Brussels, Liège, Hamburg, Frankfurt, Prague, Vienna, Moscow, Warsaw, St. Petersburg, Stockholm, and dozens of cities in Italy. Then ponder on the number of students who are taking private lessons in every town, city and village of Europe! The figures would reach a horrifying total, and we are afraid to compute it. Even cursory figuring in that direction makes one dizzy. And most of those myriads of embryo musicians keep a weather eye fixed on America! How can the foreign invasion ever be stopped?

CHARLES F. TRETBAR, so long connected with the house of Steinway in this city, sailed for Europe yesterday on the Kronprinz Wilhelm. Mr. Tretbar's retirement from business is final, and he will make his permanent home abroad. Many of Mr. Tretbar's musical friends were at the pier to bid him good-by.

Greater New York.

NEW YORK, September 25, 1905.

RUDOLF KING, now permanently located in New York, has been engaged as pianist and accompanist for a two weeks' tour with Campanari and his concert company, beginning in Detroit, October 26. He will also accompany Campanari in a number of song recitals. Early in November Mr. King goes with Maconda, as accompanist, on a tour of song recitals through the West and Southwest. His residence-studio is at the Saint Margaret, 129 West Forty-seventh street.

Adah Campbell Hussey, the Boston contralto, has entirely recovered from her very serious illness of the early summer, when there was little thought of anything but her death. In consequence she is in better health and voice than ever, and has been engaged for a number of important affairs. She is the new contralto of the West End Collegiate Church.

J. W. Parson Price, after twenty-one years on Seventeenth street, is obliged to move, and his new studio, after October 1, will be at 46 West Twenty-first street. He is the teacher of many notable singers, and of nearly all actresses who sing, among them Julia Marlowe, Maude Adams, &c.

Elizabeth Frederick, after two years of study with William Nelson Burritt, sings coloratura and dramatic arias with equal ease; of the former the writer heard the "Romeo and Juliet" waltz, in the original key, reaching high E. Franz's "Im Herbst" showed her full low tones to advantage. Miss Wenk, Mr. Burritt's studio accompanist, is capable and sympathetic.

Paul Dufault, the favorite tenor, spent the summer in Canada, his native heath, where he also sang in a number of concerts. He has reopened his studio, and booked some excellent engagements. Some of his time he gives to teaching, making a specialty of French diction.

Anna Bulkeley Hills, the well known singer and vocal teacher, has opened a new studio in The Melville, 118th street and Amsterdam avenue. With a record of prominence as church and concert singer behind her, Mme. Hills is now devoting herself to developing voices.

"Baby Lorraine," six years old, after two years instruction by Carl L. Praeger, is able to sing some of the leading operatic arias, and her range is said to be phenomenal. In his circular, Mr. Praeger says:

I do not teach fake methods nor bad exercises, but make anyone sing well and beautifully, even those who never could sing. I do not teach chest tones, head tones, three, four, five registers, nor by pressure on the larynx, nor a lot more of fakes, the result of ignorance. Delarte said of him: "There is no one in Paris who can sing like Praeger."

Louis Kapp, the violinist and teacher of advanced pupils, is located in his new studio, 129 West Twelfth street, convenient for out of town and uptown students, a studio remarkable for its perfect acoustic qualities. He played for the writer an arrangement, for violin alone, of Beethoven's song, "Adelaide," full of difficulties, with three and four note chords, the melody always dominant. He has also Schubert's "Erl King" in similar arrangement.

Mme. Noemi Fornier announces a studio musicale for Saturday, October 7, when her sister, Mlle. Gleise, of Paris, who has been her guest during the summer, will assist in several two piano works. Vocal solos by that sterling artist, Douglas Lane, will make up the rest of the program.

Charles H. De Maris, organist, has left the Forty-eighth Street M. E. Church, going to the Eighty-sixth Street M. E., corner of Park avenue, where his services are highly satisfactory. Mr. Adams has succeeded him at the Forty-eighth street church.

Zilpha Barnes Wood has issued a neat booklet, containing two pictures of herself, matter relating to her method of vocal teaching, information concerning free scholarships, and numerous press notices, especially referring to her success in producing operas.

Sally Frothingham Akers resumes vocal instruction Monday, October 2, including coaching in song interpretation and chorus training, at her residence-studio, 201 West Eighty-seventh street, convenient to Subway and crosstown cars. Phone, 1379-R Riverside.

Frank L. Sealy, organist of the Fifth Avenue Presbyterian Church and of the Oratorio Society, and president of the Manuscript Society, has removed to 344 Park avenue, Newark, N. J.

Jennie Slater, soprano, after a year's absence in Europe, has resumed vocal instruction, repertory in English, Ger-

man, French and Italian. She studied principally with Vannuccini.

Louise Halcombe, pupil of Signora de Ruda, of Berlin, has opened a vocal studio at 16 West Twenty-second street. She is also a busy accompanist.

Emily Winant, who not long ago was a leading concert, oratorio and church singer, is again at her Carnegie Hall studio. Few teachers of singing have such a record of successes as hers.

Eugene Hefley has returned from a vacation spent in great part in Western Pennsylvania, resuming piano instruction at Carnegie Hall. The studio recitals given in February and May by his artist pupils, Fannie M. Votey and Nellie M. Treat, were notable for the many novelties on the program, as well as their exceptionally good interpretation.

Mrs. Dyas-Standish, soprano; Cornelia Dyas, pianist, and Louise Dyas, violinist, have resumed their several activities, and look for their usual busy season. They have pupils in Montclair. During the season they expect to unite in a recital at a prominent hall.

Hambourg in Durban, South Africa.

MARK HAMBOURG gave the second and last of his piano recitals in Durban last night, when there was a large, and in some parts of the building, a crowded audience. All the dearest seats were filled, the balcony was lined two deep all the way round, while about a hundred people found seats on the platform itself. After last night's performance there could be no mistaking the profound impression Hambourg has made in Durban. His technical skill is past comparing, and nothing seems beyond him. With marvelous digital facility he trips out the most difficult passages of the most difficult works, or with caressing touch on the keyboard, gives new meaning to something soft and low, that whispers to the heart. He can make his instrument resound with thunderous clap and thrill one with tremendously intricate and wonderfully played forte runs, and he can also, in stately andante, make the piano speak as solemnly as, perhaps, it ever spoke before. Hambourg, however, not only excels as an executant, but his playing is guided by the subtle force of genius. His genius it is that draws forth the hidden meaning of the music he plays, and gives it a beauty and poetic significance that could not be produced at the hands of the mere executant. We do not think there need be two opinions as to Hambourg's playing. His interpretative ability is the outcome of marvelous execution combined with genius.—The Natal Advertiser.

Bauer Defends Americans.

HAROLD BAUER, the pianist, who has come to prepare for his fourth American tour, does not agree with the charge occasionally heard that American audiences at recitals and concerts are made up largely of faddists. "They aren't a whit more so than in Europe," he declared in a recent interview. "There are overenthusiasts everywhere, but they aren't peculiar to any particular country. Indeed, if there is any difference in sincerity between music patrons of Europe and America, I should decide in favor of the latter. Americans come to learn; to increase their knowledge of music. It is this that makes them so delightful to play to." Bauer is under the direction of Loudon G. Charlton, who has completed arrangements for a transcontinental tour.

Reisenauer's Extended Tour.

IN recent years Alfred Reisenauer, whose second visit to America is awaited as one of the most important events of the forthcoming season, has been engaged at the Leipsic Conservatory as teacher of the first piano class, which was formed especially for him. Reisenauer does not give any private lessons there, but, like his great master, Franz Liszt, assembles his entire circle of pupils around him twice a week. This activity on the part of the famous pianist does not in any way limit his concert tours, for his European engagements are many, taking him frequently to the large musical centres of Germany, Russia and England. There are few European artists, in fact, who devote so much of their time to concertizing. Reisenauer's forthcoming tour will be under the direction of Loudon G. Charlton, who has arranged for his appearance in the principal cities, including those of the Pacific Coast.

Granberry on Faeltzen System.

AN informal musicale and demonstration of the Faeltzen system of piano instruction was given under the social patronage of Mrs. Arthur B. Emmons and Mrs. Theodore K. Gibbs, in Mrs. Emmons' cottage at Newport, R. I., last Friday afternoon. Mr. Granberry was assisted by his pupils, Alma Gerrish, Elizabeth Emmons, Mary Pumphrey, Gladys Copeland, Lily Barret Knut and Eva Lee.

Mr. Granberry will open his Carnegie Hall studio on October 2.

NEW YORK INSTITUTE of MUSIC

BESSIE B. CLAY

Director

Trained by the best masters, among them
LAMPERTI, SHAKESPEARE,
ORGENIE and MAX HEINRICH

FELIX HEINK

(Royal Academy of Dresden, Germany)
Chief Examiner and head of
Department of Interpretation

EDMUND RUSSELL

Director Fine Arts Department

Curriculum includes all branches of Music, Elocution, Delsarte, Dramatic Action, Languages and the Fine Arts

THE FACULTY INCLUDES:

VOICE

SIGNOR LEONARDO VEGARA, of the Royal Italian Opera, Covent Garden, London. Teacher of Olive Fremstadt, Ellen Beach Yaw, Bertha Ricci, of La Scala; M. Mercier, Grand Opera, Paris, &c.

FREDERICK INTROPIDI, formerly D'Oyley Carte Opera Company.

A. MUSGROVE ROBARTS (London).

MME. BLANCHE STONE-BARTON (London).

MME. MARIAN VAN DUYN.

EDWIN WILSON.



VIOLIN

CARL VENTH, pupil of Wieniawski, Concertmaster at the Flemish Opera, Brussels; Symphony Orchestra, Utrecht; Opera Comique, Paris.

VICTOR KUZDO, pupil of Thomson, Joachim, Remenyi and Lotto.

MICHAEL BERNSTEIN, Royal Conservatory, Brussels.

ARTHUR BERGH.

DANIEL VISANSKI (Berlin).



PIANO

MAESTRO PIETRO FLORIDIA, first Professor of the Piano at the Conservatory of Palermo.

ZOLTAN DE T. GYONGYOSHA-LASZY, Professor Royal Hungarian Academy of Music, Budapest.

MME. MARYA BLAZEJEWICZ, pupil of Moszkowski.

JOSEPH MAERZ.



VIOLA

FRITZ SCHAEFER, Solo Viola, Metropolitan Opera House.



'CELLO

MME. FLAVIE VAN DEN HENDE, Royal Conservatory of Brussels.

VICTOR SORLIN.



HARP

MME. EDITH DAVIES-JONES (London).



SCHOOL OF EXPRESSION AND DRAMATIC ART

MRS. ESTHER DEPUY BRYAN.
MRS. MARION LELAND.

HOME DEPARTMENT

The Institute is the only school of music in the city that has a boarding department for its students. Building renovated throughout. Hot water heating system installed. Corner house. All rooms sunny. Home protection and unusual social privileges. Weekly receptions. Number of resident students limited. References required.

Scholastic year begins October 2d. Pupils may enter at any time.

Examinations for admission and scholarships now in progress.

FOR ILLUSTRATED CATALOGUE CONTAINING FULL PARTICULARS WRITE

REGISTRAR, NEW YORK INSTITUTE of MUSIC

560 West End Avenue, Corner 87th Street, New York

Scientific Voice Production.

VERY few singers, professional or otherwise, ever get down to the real details of correct tone emission. (By correct vocalizing I do not have reference to my own conception of what is correct production. I am simply speaking of results in general.)

It is a well known fact that not one singer in a hundred ever reaches (during his or her career) that stage of development in tone quality and technic possible of attainment.

Now, with the instrumentalist it is quite different. Nearly all of them reach that stage of acquirement which is practical in every sense. These always succeed in reaching a degree of perfection which enables them to control all technical difficulties of tone production, sight reading, &c.

Singers, as a rule, do not (in this practice) enter into the finer and more important details of the work. The usual method of procedure being to vocalize a few traditional scale exercises, areppi, in a boisterous, noisy manner, the principal object seemingly to be the acquirement of power regardless of quality.

Among the hundreds of voices which I have tested yearly, it is rarely that I find an even scale, and I am often astonished at the apparent lack of tone perception manifest in many so called good singers.

Such woeful neglect in training the ear is inexcusable, but is easily accounted for in the fact that these singers are often so interested in learning just how the thing is to be done that they overlook the fundamental truth. They look to the material instead of the psychological side of the question. Being so absorbed in keeping the tongue and trying to recognize some sensation of voice placement somewhere, trying to locate the soft spot under the diaphragm or over it (it doesn't matter which).

Trying to locate some place in the voice where the registers change, &c., also the senseless repetition day after day of exercises which incite no mental activity beyond the thought of vocal calisthenics, which means (materially) that the more exercise the vocal organs get the greater the improvement. Now, a singer might practice for years with no thought above the material or physical, and never improve in any respect, and that is what most singers are doing. After reaching a certain degree of proficiency, all further improvement ceases and they remain pretty good or pretty bad singers for the balance of their natural lives. On the other hand, the pursuance of vocal study from a psychological basis, opens up a field of resources that is

inexhaustible. Voices continue to improve in quality not for one, two or three years only, but continuously so long as the mentality of the singer retains its freshness and continuity.

S. C. BENNETT.

New Compositions by Saar.

LOUIS VICTOR SAAR, the composer, has returned to New York and resumed teaching at his studio, 1143 Lexington avenue. During his vacation—working five to six hours daily as a summer recreation—he completed the score of his new choral ode, "An den Tod," for six part mixed chorus and orchestra. Besides, he has written two new male choruses, à capella, dedicated to the Philadelphia Junger Männerchor and Louis Kömerich, its conductor. They will be heard at the third concert of the society, April 30, and the composer has been invited in a very flattering letter to honor the occasion with his presence. The latest from Mr. Saar's fertile pen is a set of six vocal duets, with piano accompaniment, to be performed at the first New York meeting of the Tonkünstler Society. Mr. Saar expects a very busy teaching season. Among his pupils are such well known composers as Gertrude Norman-Smith, William G. Hammond, Gustave Luders, Elsa Breidt, Chester Searle, Francis Terry and many others.

A New Melodrama.

SAIDEE KNOWLAND COE has taken to heart the lesson taught by the success of Richard Strauss' "Enoch Arden" and she has made a piano setting of selections from Longfellow's "Hiawatha." This form of melodrama is unjustly neglected by composers, for it gives large scope to the inventive faculties and in every way allows greater freedom than the conventional song forms. This "Hiawatha" setting is an exceedingly artistic piece of work, for its themes are genuine Indian melodies (in their original rhythms) and are harmonized so as to preserve their elemental character and color as much as possible. The composer has succeeded in expressing many shades of emotion with this borrowed melodic material, and the lines are followed eloquently with the appropriate musical diction and atmosphere. Performed by a good reader and a sympathetic pianist, "Hiawatha" should move an audience profoundly. The work is published by the Clayton F. Summy Company, 220 Wabash avenue, Chicago.

Dresden Opera (early September): "Aida," "Faust," "Fledermaus," "Rigoletto," "Tannhäuser."

ANNA BUSSERT, SOPRANO.

Oratorio, Concerts, Recitals.
Sole Direction FITZHUGH W. HAENSEL, St. James Building, NEW YORK.

MURIEL FOSTER

— AVAILABLE —

February to May, 1906

Sole Direction **HENRY WOLFSOHN,**
131 East 17th Street, NEW YORK



MRS. GRACE DYER KNIGHT

CHURCH—SOPRANO—CONCERT.
ORATORIO ARIA BALLAD

RETURNED FROM EUROPE. STUDIO WORK RESUMED OCTOBER 1.

1347 Roanoke Street N. W.
WASHINGTON, D. C.



MINNIE

COONS

PIANIST

First Appearance November 2nd, CARNEGIE HALL

New York Symphony Orchestra, Walter Damrosch, Conductor

Management: HENRY WOLFSOHN.

BUZZI-PECCIA'S NEW STUDIOS.

AFTER an extended vacation on the Long Island coast A. Buzzi-Peccia, the Italian voice specialist, has resumed teaching in his suite of new studios in the Atelier Building, 33 West Sixty-seventh street. The music room proper is exceptionally large, but has excellent acoustic properties. It is artistically decorated and furnished and will be the scene of some interesting musicales for Mr. Buzzi-Peccia's pupils and their friends. On the east side of the room there is a pretty little balcony which would accommodate more than a score of persons in the event of an audience numbering over 200 attending these affairs.

In addition to his private lessons Mr. Buzzi-Peccia will organize a class that will meet evenings twice a week for vocal and operatic repertory instruction. The meetings are to begin in November and are to be of an informal nature, with opera rehearsals, lectures and numerous little social diversions that will please the members and their friends. Any conscientious music students may join this class, those caring for operatic study being specially invited.

Mr. Buzzi-Peccia's main idea in establishing this class is to provide ardent music lovers and students with some of the much mooted "musical atmosphere" for which European musical centres are noted. It will be called the Musical Evening Class.

Besides being recognized as a vocal instructor who can teach singing to both beginners and advanced students, Mr. Buzzi-Peccia is now known as an instructor to teachers, his teachers' certificate classes having been well attended during the past year.

He also makes a special feature of imparting Italian and French diction to professional singers, students and teachers, and in particular those who are studying opera repertory.

During his career as a teacher Mr. Buzzi-Peccia has been accorded many flattering testimonials to his ability by prominent singers and musicians who have sent him pupils and observed his success.

Some of his commendations write as follows:

Mr. Buzzi-Peccia combines the rare qualities of an excellent singing teacher and very talented composer. **MARCELLA SEMBRICH.**

DEAR FRIEND—I present to you Mr. —. He has studied with me for some time and I recommend him to you very warmly, knowing that under your superior instruction his success is sure. **G. CAMYARIL.**

MY DEAR BUZZI-PECCIA—I am delighted with your song, "The Letter," you dedicated to me. If you have time come and see me. I have a friend who knows of your ability as vocal teacher and wishes to study under your direction.

With a friendly hand shake, I am yours, **A. SCOTT.**

Mr. Buzzi-Peccia is a singing teacher par excellence whom I can highly recommend to you. **EDOUARD DE REZEK.**

I warmly recommend the celebrated vocal teacher, Signor Buzzi-Peccia, with whom I have often studied, on account of his indisputable merit as vocal teacher and musician. **TAMAGHO.**

MY DEAR MAESTRO—I am really happy to tell you of my great success at a Scala, in "La Gioconda," the opera you taught me so well and also of the great success I scored at the Royal Theatre in Madrid with "Faust," also learned with you. **J. MARCONI.**

Gratefully yours,

NEW YORK, February 4, 1905.

MY DEAR BUZZI-PECCIA—The bearer of this note is a young lady who desires to study seriously the vocal art—placement of voice, enunciation and artistic diction with which you are so familiar.

I am sure that under your guidance her success will be assured. I take pleasure in recommending you because I know with how much love and interest you teach our bel canto. Assuring you I will send you some other pupils soon, I am your dear friend,

E. CARUSO.

Maestro A. Buzzi-Peccia has attained the highest eminence as a composer of symphonies as well as lyric music. Here in Milan he is pursuing his profession as vocal master with the greatest success. He will be useful to art. **GIUSEPPE VERDI.**

I am happy the occasion is presented to me to manifest the great esteem I have for Maestro Buzzi-Peccia. He holds a very notable place among the greatest musicians of Italy. He received the traditions of the beautiful Italian art of singing from his father and has produced many eminent pupils. **ARRIGO BOITO.**

I have the honor to confirm by this letter the well known ability of Maestro Buzzi-Peccia as a musician and vocal teacher. **GIACOMO PUCCINI.**

DEAR FRIEND—I recommend to you very highly Miss Storchi (prima donna at La Scala); kindly teach her the part of Nedda in my "Pagliacci." Your best friend, **R. LEONCAVALLO.**

A. Buzzi-Peccia, a real, true artist.

P. MASCAGNI.

I have the highest esteem for the artistic value and great talent of my friend, Signor Buzzi-Peccia. **F. P. TOSTI.**

Maestro Buzzi-Peccia, a very distinguished musician and vocal teacher of the true Italian school. **L. MANCINELLI.**

DEAR MAESTRO—I take the pleasure of recommending to your care Miss J. A. Janson (from the Covent Garden Opera Theatre in London). She comes to Italy to perfect her repertory and interpretation in the Italian style. Sincerely yours, **G. RICORDI.**

DEAR MAESTRO—I am very much pleased to hear of your success in New York. I wish you would be here in Milan. Send to us good, ambitious pupils from that great country. Every one recommended by you will be welcome at the Royal Conservatory in Milan. While hoping to see you soon, I send to you my best wishes.

Yours truly,

A. GALLIGNANI.



14 RUE LINCOLN
AVENUE DES CHAMPS-ELYSEES,
PARIS, SEPTEMBER 11, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

MEETING Camille Saint-Saëns a few days ago, the composer remarked to me that he had just come from Burgos, where he had gone to watch the total eclipse of the sun on August 30. He was delighted with the spectacle, as well as with his journey, and as he was in a hurry to get back to Dieppe, where his summer holiday is being spent, he did not stay in Paris longer than was necessary to hand over to his editors, MM. Durand, the first two acts of the new composition which he is writing, to be brought out at the Theatre of Monte Carlo this winter. The scene is laid in Corsica, and the dramatic action is highly animated and sensational. In fact, "L'An-cêtre," as the opera is styled, will be the attraction of the coming season in the capital of the little principality.

It has already been mentioned that one of the first novelties presented to the public at the Opéra-Comique would be the "Miarka" of Alexandre Georges, libretto by Jean Richepin.

The cast will be as follows:

The King	Ed. Clément
Glende	Périer
The Mayor	Cazeneuve
The Schoolmaster	Huberdeau
Miarka	Marguerite Carré
La Vougue	Hégion
Mme. Tavier	Pierron

The costumes will be designed by Miltzer and the scenery arranged by Jusseume, who will thus give the Parisian theatregoers some more masterpieces of his art.

The Society of Musical Artists of Paris have addressed a letter to the Central Chamber to the following effect: "Mr. President—The members of the Central Chamber of Musical Artists of Paris have the honor to remind you, at the beginning of the season 1905-1906, of the conditions of work and of salary laid down by the society and agreed to by the associated musicians of Paris:

"The object of these conditions is as follows: 1, to fix

a minimum rate of salary; 2, to secure payment for matinees; 3, to secure the regulation and payment of rehearsals. "We are sure that there can be no objection to the adoption of the tariff which we submit to you, and we are at your entire disposal if you wish to go thoroughly into the subject with us."

Then follows the tariff fixed for each kind of instrument, and the letter ends with these general conditions of work: Maximum length of each performance, 8 p. m. to 12 p. m. Overtime compensation, for each half hour or portion of half hour, 1.50 franc. If the performance is accidentally prolonged for not more than a quarter of an hour, no compensation is due.

No compensation to be exacted for overtime work on the first two nights of a performance, or on the occasion of the final rehearsal.

Each matinee to be paid at the rate of one-thirtieth of the monthly rate of salary fixed as per above table.

Gratuitous rehearsals are to be given by the orchestra under the following conditions:

For operetta, ballet, &c., theatres: One rehearsal of not more than three hours for each operetta or ballet.

Music halls and circuses: One rehearsal of not more than three hours for each pantomime, ballet or spectacular show.

Café concerts: One free rehearsal of not more than two hours per week. Not more than one to be allowed in each week, and should there not be a rehearsal one week, it cannot be counted in another week.

All other day rehearsals to be paid as follows:

For rehearsals of not more than two hours, 2 francs. For any period exceeding this time, 0.50 franc for each half hour or portion of half an hour.

Evening rehearsals are to be counted as performances and recompensed accordingly.

Rehearsals held after the evening performances to be paid for at the rate of 1 franc per half hour or portion of half an hour.

All public dress rehearsals taking place during the day-time to be counted as matinees.

Thursday evening, September 7, at the Salle Aeolian, Mme. Rollie Borden-Low, the American soprano, gave a most successful song recital. The concert was well at-

tended by an appreciative and music loving audience, including many singers of note.

Madame Borden-Low offered an interesting program in two parts of three groupings—a Salvator Rosa Canzonetta; "Amarilli, mia Bella," by Caccini, and Beethoven's "An die Hoffnung," followed by seven lieder of Hugo Wolf, "Morgenthau," "Der Gärtner," "Gebet," "Elfenlied," "Gesang Weyla's," "In den Schatten meiner Locken," "Ich hab in Pena," beautiful songs, all of them, and beautifully sung.

The second part presented various selections in French and English, including "La petite Couleuvre bleue," by Widor; "Je t'aime," Massenet; "Ton baiser," Léon Delafosse; "J'ai dit à mon cœur," Edouard Mathé; "Love's Philosophy," Bruno Huhn; "Shepherd, Thy Demeanor Vary," by Wilson, and "An Irish Love Song," by Lang. It is difficult to say which of these was really the better liked, as all of them are good songs and were faultlessly delivered by the artist.

Madame Borden-Low is a "stylist" and interprets each song as the composer himself would have it, and in this her "coaching" with musicians like Widor, Mathé, Delafosse, Huhn and others has been of peculiar advantage to her. The Mathé song was accompanied by the composer, and was sung with so much delicacy by Mrs. Borden-Low that it was redemanded. Had the singer so elected, however, she might easily have repeated the entire group, so far as the audience was concerned, for the interesting Widor song, the dainty "Ton baiser" (one of a "Quintette des Fleurs"), by Delafosse, "Love's Philosophy," a bright and well written song by Huhn, and the rest were all rendered very pleasingly and rapturously received by a delighted audience that filled the salle.

G. Lapiere played the piano accompaniments in an artistic and musicianly manner.

Among those noticed in the boxes were Mrs. J. K. Gowdy, Miss Gowdy, Mrs. Frank L. Gardner, Emma Nevada-Palmer, Mignon Gloria Palmer, Dr. and Mrs. Baxter, Mr. and Mrs. Frank King Clark and party, Mr. Wood and Enrichetta Godard-Wood, Charles W. Clark and party, Grace Whistler Misick, Mrs. Newhill and party, of New York; Mme. Marrietti, Mr. and Mrs. Holt, Mrs. Thayer, Dr. Charles W. Allen and the Misses Allen, of New York; Charles Holman-Black and many other American and French singers too numerous to mention.

Mme. Fred de Faye-Jozin has just finished a violin sonata, dedicated to her friend, Albertine Magnien, who

Arens Vocal Studio

REOPENS MONDAY, SEPTEMBER 18th

Send 10 cents for booklet, "MY VOCAL METHOD," giving rates of tuition, etc.

STUDIO: 805 FIFTH AVENUE, NEW YORK CITY

FRANK KING CLARK

28 Rue de Ponthieu, PARIS.

Singing, Acting, Repertoire

WITH THE COLLABORATION OF

PAUL STUART, de l'Opéra Comique.

WALTHER STRARAM, Chef de Chant des Concerts Lamoureux.

CONCERT TOUR, 1906—Feb 1 to June 1.

Oratorio—Recital.

Address F. WIGHT NEUMANN.

Manager: KIMBALL HALL, Chicago.

HASLAM

Professeur de Chant

POSE, TECHNIQUE, STYLE, RÉPERTOIRE, OPERA, CONCERT
Direct Communication with European Managers,
2 Rue Maleville (Parc Monceau), PARIS.

F. de FAYE-JOZIN

Officier de l'Instruction Publique
Premier Prix du Conservatoire de Paris

Author of "Evening Bella"—poem with musical setting—(Schirmer, N. Y.); Pieces pittoresques; Berceuse, etc.

LESSONS IN PIANO AND COMPOSITION
117 Rue St Lazare, PARIS, FRANCE

MARGUERITE HALL,

MEZZO CONTRALTO,
1435 Broadway, NEW YORK

CHARLES W. CLARK,

BARITONE.



VICTOR HARRIS

TEACHER OF SINGING in all its branches, from the rudiments of tone formation to the highest finish and completion of Public Singing.

Among the many who have studied with him are: Mrs. Seabury C. Ford, Mrs. Morris Black, Miss Martha Miner, Miss Ethel Crane, Miss E. L. Kosselle, Mrs. De Wolf Hopper, Mrs. Julia Wyman, Miss Anna Bussert, Mrs. Marian Van Dusen, Mrs. Bertha Harmon Force, Mr. Mackenzie Gordon, Mr. Julian Walker and Mr. Eugene Cowles.

Telephone: 6120-38th

Studio: THE ALPINE, 45 West 33d St., New York City.

WILL RESUME TEACHING SEPTEMBER 25.

GRACE WHISTLER

MISICK

Season 1905-6
IN EUROPE.

(Contralto.)

Address: Care "CRÉDIT LYONNAIS,"
PARIS, FRANCE.

recently played the composer's "Ecosaise" (MS.) with much success.

The composer, whose audition of original works (poems and music) won for her an ovation at the institute of Mlle. Turneau, where she is engaged as directress of music, has also written "Sur le Chantier," a trio built on a motive in unison that was actually noted down as it was performed by the wind during a fine storm. You know, and everybody does, the sound it produces in an open loft; but never—said the composer—had she heard such a distinct and diatonic phrase, with a good square rhythm, too. It must be simply "telling" on the strings.

In my account of the Conservatoire examinations it was noted that André Gailhard, son of the Opéra director, had received a first second prize in fugue. Madame de Faye-Jozin has been Gailhard's teacher in music for nine years, until, in fact, he entered last year the class of composition of Lenepveu, her former master also. For several years she was his only teacher, and prepared him for Vidal and Leroux, in whose class he studied harmony.

David Bispham, the eminent baritone, has just accepted the dedication to himself of "Evening Bells," a poem with musical setting, by F. de Faye-Jozin.

Reynaldo Hahn, I learn, will accompany Sarah Bernhardt on her tour through America, to conduct his music in her production of "Esther."

Clara and Grace Carroll, two fine American singers engaged the coming season for the Opéra at Nîmes, have just returned to Paris from their holiday trip to London and Carlsbad. In London these pleasing young artists were heard at several "at homes." Their program at Mrs. James MacDonald's included "Le Tasse," by Godard; "A une Fiancée," Gabrielle Ferrari; "Eros," Augusta Holmès; "Ich liebe Dich," by Grieg, and various other selections.

Frank King Clark's secretary and morning studio accompanist, George L. Backus, has just arrived in Paris from Chicago.

Ellen Fornsén, a former pretty Flower Girl in the "Parsifal" production at the Metropolitan Opera House, New York, has returned to Paris for a year's study with Frank King Clark.

Grace Whistler Misick, whose recent singing at the American Church, afforded so much pleasure, has been mentioned for the position permanently. It is not stated whether she will accept the offer or not.

Charles W. Clark, the well known baritone, recently sang with great success at the Casino of Dieppe, his programs being: August 28, "Hérodiade" ("Vision Fugitive"), Massenet; "Frühlingsnacht," "Husar Trara," both by Schumann. August 30, aria from "Euryanthe," Weber; "Chanson Triste," Duparc; "Le Plongeur," Widor.

May Beatrice Hedrick, a talented young authoress, of New York, has lately been writing some clever lyrics, un-

der the nom de plume of "Louis Kasper." These will be set to music and appear in Paris and New York.

Léonard Broche has established a studio in the salle, or building of Erard, where, on Wednesdays and Saturdays he will receive pupils for the study of singing and a complete repertory in opéra and opéra-comique.

DELMA-HEIDE.

MEXICO.

CITY OF MEXICO, September 14, 1905.

THE Francioli Italian Ballet Company is now in the third week at the Teatro Arben. We have so far "Die Puppenfee" and "Pietra Micca." The balance of this week, during the National Festivities, "Excelsior," with 180 people, will be presented. It promises to be the most pretentious production ever given in the Republic of Mexico. The attendance has been good during the engagement.

Luisa Tetrazinni, the famous prima donna, left September 9 for San Francisco, Cal.

The Arcas Brothers have secured the Arben Theatre for a season of grand opera in Italian, to begin the first week in November. The personnel of the company includes: Sopranos, Sara Maria Barraentós, Elda Cavallieri, Maria Leonardi; mezzos, Fede Fassini and Emma Mazzi; tenors, Narciso Delry, Dante Quarti, Giuseppe Tacconi; baritones, Giuseppe Maggi, Adolfo A. Fornari; basses, Andrea Parello, De Seguroia, Giulio Covino and Frederico Carbonetti. Understudies are: Rosa Poli, soprano; Gustavo Messanti, tenor; Eduardo Nicolichia, baritone, and Vittorio Navarini, bass; the music conductor is Gino Puccetti. The chorus will be composed of about forty people. The operas to be presented are all of the regular school of Italian classics. "Donne Furiose" and "Educazione di Sorrento" have never been presented in Mexico.

Alberto Villasnor, the Spanish pianist, will shortly give a series of concerts here.

The F. C. Whitney Opera Company is advertised to play here during January, at the Hidalgo Theatre, such musical comedies as "The Show Girl," "Piff Paff Puff," "The Isle of Spice," and "The Isle of Bing Bong."

T. G. WESTON.

Musical Arrivals From Paris.

ROLLIE BORDEN-LOW, the American singer, and her mother, Mrs. Borden-Carter, have returned from Paris by the French liner L'Acquaine.

Marioara Serena, prima donna of the Savage Opera Company, and Theodor Szanto, Hungarian pianist, arrived here by the same ship.

CONSERVATORY FOR SALE.—A prosperous conservatory in the Middle West for sale at a reasonable figure. The yearly profits amount to considerably more than the control can be purchased for. Address T. R., care THE MUSICAL COURIER.

Van Broekhoven's New Vocal Method.

(Professional Endorsement.)

THE MUSICAL COURIER of May 16, 17 and 24, 1905, published a very scientific article on "The Tone Producing Functions of the Vocal Organs," which presented a new and novel theory evolved by J. van Broekhoven, a prominent musician, well known as a composer, author, conductor and teacher. The article in question brought out many inquiries not only from vocal teachers all over the country, but also greatly interested the medical profession, as will be seen by the following communication from Dr. J. D. Buck.

J. van Broekhoven has permanently taken his residence in New York, at 143 West Forty-seventh street. A complete course of his new method will be published during the season. It will embrace an explanatory part for teachers, and the practical vocal exercises for pupils, establishing a complete vocal method on natural principles with a scientific basis, which is a recognized feature specially pointed out in the following endorsement:

"I have read with very great interest Professor Van Broekhoven's theory of tone of the vocal organs. While its practical value may be less to the physician than to the singer and the teacher of the voice, it is of equal scientific and physiological value to both professions. I do not see how it is possible to deny that Professor Van Broekhoven has completely demonstrated his theory. In the first place, the nine questions he propounds for answer and explanation under the 'Vibration Theory' place that whole theory in the position of a *reductio ad absurdum*. The theory utterly fails. This completely clears the ground for some other theory or explanation as to 'The Tone Producing Functions of the Vocal Organs.' Then comes the professor's theory: 'That the human vocal organ is so constructed by nature as to produce through the functions of its several parts the vocal tone in accordance with the same physical laws as control the production of a tone on a horn.' This is the theory he sets out to prove, which he did by the construction of an artificial larynx, and step by step proving his position. Every physiologist should be interested in his work, which is scientific to the last degree. The meaning and method in operating the vocal organs are clearly revealed. The quality and volume of tone involves other principles, and psychology must be here appealed to. In voice culture the professor's work reaches its highest practical value. In defining volume, range and general character, and in readily detecting defects and correcting them before they have become fixed by habit, or a good voice ruined by friction, strain, or faulty use, lies the great value of the professor's discovery and demonstration. 'Whether the traditional jealousy in his own profession will retard or prevent recognition of his discovery remains to be seen. But as a contribution to exact science in an obscure and important field the professor's work must receive the highest approval.

"J. D. BUCK, M. D.

"Ex-President American Institute of Homeopathy; President American Theosophic Society."

Darmstadt will have six Symphony concerts this winter.

RAFAEL JOSEFFY.

For Concerts and Lessons.

ADDRESS LETTER BOX 38,
NORTH TARRYTOWN N. Y.

VAN YORX

STUDIO: 6 EAST 17th STREET.

MR.—TENOR and MRS.—SOPRANO
Under Management of
HENRY WOLFSOHN,
131 East 17th Street.

CREATORE AND HIS BAND

Mme. BARILI, Soprano Soloist

Now booking for 1906 in England and America

ADDRESS HOWARD PEW, Manager, 121 West 42d St., New York

Mme. HILDEGARD HOFFMANN

Oratorio and Joint Recitals with

Mr. HENRY HOLDEN

RECITALS AND PIANO INSTRUCTION.

Soloist with New York Philharmonic and Boston Symphony Orchestras, &c.

STUDIOS: Carnegie and Steinway Halls Address 318 East 150th St., New York City.

ALICE MERRITT-COCHRAN, SOPRANO

Telephone: 9305J Bedford.

113 Macon Street, BROOKLYN, N. Y.

Mme. von KLENNER

Voice Culture, Style and Repertoire.

SOME OF HER PUPILS—Frances Travers, Katharine S. Bonn, Lillian Watt, Lulu Potter Rich, Florence Mulford, Sarah Evans, Adah Benzag, Eleanor Creden, Kathleen Howard, Bessie A. Knapp, Grace Ames, Katharine N. Figue, Aimée Michel, Paul-Schrader and Mme. Rudolph Lessch.

THE VON KLENNER QUARTET:

Miss LILLIE MAY WELKER, 1st Soprano Miss SUSAN S. BROOKE, 1st Alto
HELENE WADE, 2nd JULE LAYTON, 2nd

230 West 52d Street, New York.

HIGHEST HONORS AWARDED

FRIEDRICH Violins GRAND PRIZE

Approved by the Superior Jury

At the ST. LOUIS WORLD'S FAIR.

For Catalogues, etc., write

JOHN FRIEDRICH & BRO.

360 Fourth Avenue, NEW YORK.

CINCINNATI.

CINCINNATI, September 16, 1905.

THE College of Music began its twenty-eighth academic season with an unusually heavy matriculation of students, which kept Manager A. J. Gantvoort busy from morning until night. Signor Albino Gorno, dean of the faculty, began his régime with his usual calm dignity and firmness, and all the professors, as well as the students, bade him a hearty welcome. With Mrs. Gorno, the dean spent a delightful time on the Lake of Lucerne and Lake Lugano in Switzerland, and the lovely Lake Maggiore of Italy. The summer was passed in much needed rest for body and mind, though often interrupted by excursions up the high Apennines. A healthy and sunburned complexion attests the wholesome benefit of this vacation and rest. Into his pianistic work of teaching Mr. Gorno is prepared to throw all the earnestness of purpose and enthusiasm which the high ideals of the college demand.

Prof. Harold Becket Gibbs, of London, England, who is acknowledged to be one of the foremost authorities on the subject of church music along the lines outlined by the reigning Pontiff, Pius X, in the *Mater Proprio* of November 22, 1903, has assumed the position of director of music and master of the singers at St. Mary's Cathedral, where he intends to inaugurate a system of music worthy of this ideal edifice, and this will consist of the formation of a male choir of sixty voices, which will perform the entire liturgical text of the Solesmes method of the Gregorian chant, of which he has been a student under the direction of the world famous Prior of Solesmes, Dom Andre Macquereau, for over twelve years, both during the residence of the community in France and now in their exiled home, the Isle of Wight, England. As soon as the plain chant is on a sound basis he will proceed to the Palestrinian and contemporary schools so highly commended by the Holy Father.

Corinne Moore-Lawson, whose work in recital and concert fields in past years made for her a conspicuous place in the ranks of American sopranos, is to resume her professional career.

Owing to the departure of Carl M. Gansvoort, baritone, for Europe, J. Wesley Hubbell, tenor, will become Lino Mattioli's assistant in vocal instruction at the College of Music.

Charles Graninger, of the Ohio Conservatory of Music, has been elected director of the Polyphonic Club, of Covington. The club is a mixed chorus, and will number about 100 voices. Mr. Graninger, whose ability as a chorus director has been well known in this vicinity by his many years' association with the leading choral bodies of this city, intends to prepare some interesting programs for the winter's season of concerts.

Mr. Tirindelli is already thoroughly in the harness, having returned to his duties in the Conservatory Monday

last, where he found a large class of students waiting for him, among them a number of new talents.

Mr. Tirindelli has brought with him a number of novelties for the Conservatory Orchestra, which will resume its rehearsals early in October. While in Venice he unearthed some old compositions by Scarlatti, Tartini, Monte Verde—which the orchestra will perform during the winter, and several choruses, also an operetta composed by Mancinelli and Tirindelli. The plot of the operetta is Venetian, with choruses and serenades sung in a gondola.

During his visit in Venice Mr. Tirindelli conducted a carnival on the Grand Canal, where several of his compositions were performed.

In a private interview with the Pope Mr. Tirindelli found that it was the firm intention of the Pope and Father Perosi to banish the female voice from the church music and to everywhere introduce the Gregorian chant, which has already been accomplished throughout Italy—as in the time of Palestrina.

The directors of the Orpheus Club met Friday afternoon to formulate plans for the coming season. Prospects for a successful season have never been so auspicious. The club will have a large number of new voices in each part. The success of this club during the past two seasons has appealed to the best male singers in the city, so that Mr. Glover expects the finest body of voices the organization has ever had. The first rehearsal will be the last Tuesday in September. The first concert of the club will be repeated in Lebanon, Ohio, early in December.

Edwin W. Glover, who for several years was the local director of the Festival Chorus and who is likely to train the chorus for the next festival, returned home last week with a coat of sunburnt brown on his face, accumulated during his vacation in the bucolic regions of his old home at Coshocton, Ohio. Mr. Glover was not idle, however, but found time to perfect a new book which he is writing and composing on "Piano Techniques," which he hopes to bring before the public one of these days. It is a work that will lead up to studies like the Joseffy "School of Advanced Piano Playing." Mr. Glover also made studies in the early Indian history of that part of the State, writing two papers for the Literary Club upon the subjects—notably the Gradenhutzen massacre. Mr. Glover visited Gradenhutzen and the noted sites of the old Moravian settlements in that vicinity.

CINCINNATI, September 23, 1905.

THE many friends of Dell Martin Kendall will be pleased to learn that she has been engaged as soprano soloist of the Campanari Concert Company, which starts upon its Western tour October 25. Miss Kendall's success at the Atlanta May Festival, where she sang with two such noted artists as Mme. Schumann-Heink and Signor Giuseppe Campanari, resulted in this flattering engagement.

During the past week the music schools were busy matriculating students. Among these none had more

reason for encouragement and satisfaction than the Operatic and Dramatic School of Mrs. Wm. McAlpin. Mrs. McAlpin was perhaps the first in this city who undertook the systematic training of pupils and their coaching for grand opera. She brought to her work splendid ability and the equipment derived from successful personal experience on the operatic stage both in Europe and in this country. Such qualities, added to perseverance, tact and enthusiasm, could not fail of substantial results. Mrs. McAlpin has been singularly fortunate in placing upon the American operatic and dramatic stage of the present day thirty-nine of her pupils, and so large has her clientele been growing from all parts of the country that she has been induced to establish a summer school in New York city, where she will train and coach her students during the months of June, July, August and possibly to the middle of September, under the patronage of Henry W. Savage and for the benefit of his opera companies. It will be a feeder for the undertakings of the American impresario, who is teaching Americans the lesson that grand opera in this country is most enjoyable in the English language. Among the operas which Mrs. McAlpin has given with her student forces are: "Ballo in Maschera," "Lucia," "Mikado," "Little Duke," "Dolly Varden" and "Mascotte." This year she will have an early presentation of the "Chimes of Normandy."

Romeo Gorno has not been idle in gathering about him a pianistic following at the Oscar Ehrgott Building, near the Queen City Club, of which in quality and quantity any teacher might have reason to be proud. Mr. Gorno is one of the old timers, and yet so young and handsome, who carries upon his shoulders some of the responsibility for the musical reputation of this city. His plans for the season are generous and unique. He will introduce the novelty of a Wednesday afternoon solfeggio class in the Italian style, which will be entirely devoted to ensemble, and where his distinction as a violinist will come into play. There will be pupils' recitals with the Oscar Ehrgott forces as early as the third week in October, and a series of historical recitals with Mr. Ehrgott is planned for November.

Among the first events of the season at the Metropolitan College, Profs. Richard Schliewen and S. C. Durst will give a Beethoven evening, in which the first movement of the violin concerto with the Joachim cadenza, the two romanzas, and one of the lesser known violin sonatas; also variations, op. 34, for piano, will be performed. Dean W. S. Sterling, supreme president of the Sinfonia, is organizing chapters in Chicago, St. Louis, Indianapolis and other cities.

Eight additional free scholarships were conferred by the trustees of the College of Music upon the recommendation of the board of examiners after the annual September examination; also the usual number of (30) deserving applicants received the special educational opportunity. The exceptional number of scholarships conferred by the college this year is the result of the unprecedented prosperity



REISENAUER

TRANSCONTINENTAL TOUR opens November 10 with NEW YORK SYMPHONY ORCHESTRA—continues till April—sixty appearances.

EVERETT PIANO USED.

LOUDON G. CHARLTON, MANAGER



ELLISON

VAN HOOSE

America's Greatest Tenor

SOLOIST BOSTON SYMPHONY ORCHESTRA
BOSTON, Nov. 3 and 4 | BALTIMORE, Nov. 5
PHILADELPHIA, Nov. 6 | NEW YORK, Nov. 11

Direction: LOUDON G. CHARLTON
Carnegie Hall, New York

HARRISON BENNETT,

BASS

SOLOIST WORCESTER FESTIVAL.

Management HENRY WOLFSOHN

Personal Address: 25 Steinert Hall, BOSTON, MASS.

GWILYM MILES,

BARTONE

Concert, Oratorio and Song Recitals

Management HENRY WOLFSOHN

Personal Address: 174 St. Nicholas Ave., New York

enjoyed last year. In conformity with the terms of Mr. Reuben R. Springer's endowment and the character of the school, any surplus which may be accumulated at the end of each academic year must be devoted toward increasing the teaching facilities and providing additional scholarships and other advantages for worthy students. The special educational opportunity is virtually a half scholarship. The enrollment thus far, since the opening of the twenty-eighth academic year (September 6), indicates even greater prosperity than last year.

Miss Mannheimer, reader, and Adele Westfield, pianist, both of the College of Music, are booked for a whole week's engagement, beginning December 4, at Pittsburg.

Frederic Shailer Evans, pianist, has returned and resumed his classes in the Cincinnati Conservatory of Music, after a charming summer spent in touring through Norway and Sweden, and winding up with a visit to the North Cape and Land of the Midnight Sun.

Marcus B. Kellerman, the baritone-basso, has been added to the faculty of the Flowers Academy of Speech and Dramatic Arts, as instructor of voice. Mr. Kellerman has been in Europe the past two seasons, studying under Paul Knupfer, king's royal opera singer and teacher of the Royal High School of Music of Berlin.

J. A. HOMAN.

An Up to Date Musical Directory. (From the New York Herald.)

THIS unique manual (compiled and published by Louis Blumenberg, New York) forms a real musical census of the United States and Canada. From Hawaii to Newfoundland, from Alaska to the Gulf, the local musical organizations are listed, their officers are named (with the addresses of each), and the number of members active and passive is accurately stated.

The grand total foots up to over twenty-three hundred societies and over seven thousand officials, representing a membership of over a quarter of a million men and women.

As might be expected, New York State heads the list, with 275 societies, in 110 cities, and no fewer than 916 officers. The lowest on the list is Delaware, with a single organization, in Wilmington, containing fifty members, of whom five are officers.

Even little Rhode Island does better than this, for it has nineteen organizations in five cities, whose total membership runs well up into the four figures.

Next to New York come the following States in their numerical order:—Pennsylvania, with 181 organizations; Illinois, with 164; Ohio, with 135; Wisconsin, with 109; Massachusetts, with 99, and Missouri, with 93.

The organizations thus tabulated are the fundamental factors in giving concerts, and are constantly engaging artists. A large number of churches which either give or permit musical entertainments are also embodied in this list, with the names of their pastors or musical directors.

The book is clearly printed and neatly bound in red morocco. Being alphabetically arranged by States and cities, the information it contains is readily accessible.

Fergusson's High Opinion of Mrs. Sleight.

ELIZABETH CLARK SLEIGHT, one of New York's vocal instructors, is now in Berlin for a few weeks, studying with Georg Fergusson. For the past three years Mrs. Sleight has made a practice of going to Mr. Fergusson every season for vocal reinvigoration, and that she does not find the genial Scotch-American's vocal knowledge quickly exhausted is amply evinced by her reappearance again this year. Although herself a successful teacher of professional singers in a centre like New York, she is one of Fergusson's most enthusiastic admirers, and is, in fact, his representative in America. In her last migration to Teutonic shores Mrs. Sleight took with her five of her own pupils and commended them into Mr. Fergusson's efficient hands.

That Mrs. Sleight is a pupil after Fergusson's own heart is well evidenced by her own singing. Both in richness of tone and in sympathy of temperament she has all the qualities necessary to the public singer. Her work is marked both by beauty of tone and, most important, by that specific sympathy and tastefulness of interpretation which when fused into the cold notes of a song causes it to throb with a personal, eloquent message of poetry of feeling. Instead of devoting herself to the individual glory of a "career," however, Mrs. Sleight has chosen rather to find her work in really bringing out other talents than her own, in bestowing upon other singers a richer vocal capacity, and a deeper interpretative art. In her teaching of French lyrics especially Mrs. Sleight is remarkably efficient. To this work she brings not only her musical capacities, but also the fruits of thorough training in this particular field, for she is a certified graduate of the Yersin school of French diction, and has so thoroughly imparted her knowledge to her assistants that her results are far reaching and unusual. Weighed in the stern balance of actual success, Mrs. Sleight's methods and achievements are absolutely genuine, and her laurels are the well deserved prize of a distinguished pedagogic career.

Concerning Mrs. Sleight's exceptional musical gifts Fergusson himself has written in a letter to a friend:

"It gives me great pleasure to know that Mrs. Sleight's singing so pleased you as to call forth the warm praise contained in your letter. It is, as you perhaps know, the third season that she has made a trip to Berlin to study with me, and I must say that working with her has always afforded me intense pleasure, for she is a woman who possesses great mental and musical ability, and this combination, as you know, is all too rare a quality. Her grasp of my methods has been thorough and profound, and if she cared to she could still have a career as a singer. Her success as a teacher is already well known in New York, and greater success awaits her, I am sure, in this field."

"GEORG FERGUSSON."

BERLIN September 10, 1905.

Von Klenner's Pupil.

KATHERINE NOACK-FIQUE is another Von Klenner pupil who is winning laurels in concert. Some recent press notices read:

One feature of the program was the singing of Mrs. Noack-Fique, of Brooklyn, and formerly a member of the Walter Damrosch Opera Company. Her first number, a ballad from the "Flying

Dutchman," was entrancing. She was accompanied by the full orchestra under the leadership of her husband, Carl Figue, and at one part with all the brass playing and the entire orchestra in full swing, the splendid voice of the soprano could be plainly and distinctly heard as its tones soared above the magnificent accompaniment. Mrs. Figue was encored and she sang a Hungarian song, with piano accompaniment by Mr. Figue, who composed it. After her rendition of "Die Loreley" later in the evening, in response to an encore the soprano sang "Tatters," a composition by Lane.—The Lawrence (Mass.) Eagle, September 4, 1905.

Katherine Noack-Figue, the world famous soprano, entranced the audience and the applause was so deafening that she was obliged to render several encores. Her interpretation of "Die Loreley" delighted everyone. The tragic story of the sailor in his little boat coming down the Rhine, how he hears the first strains of Die Loreley's singing and gazes on her for the brief second, as she sits high above him, her golden hair gleaming in the sunshine, and how intoxicated by her voice, he forgets the rocks and the gurgling whirlpool and is swallowed up by the swelling eddy, was rendered with a wealth of feeling, a restrained emotion until the final tragic moment. It was a wonderful song, excellently rendered.—The Lawrence (Mass.) Sun, September 4, 1905.

Katherine N. Figue's appearance on the stage gave vent to an ostentatious ovation. She sang the Senta ballad from the "Flying Dutchman" (Wagner), in a sweet voice, with purest intonation in all parts, harmonizing most beautifully with the orchestra. Her husband, who had been one of the judges of the committee on prizes, directed. A magnificent nosegay was presented to the lady and the public would not cease clamoring for an encore until the beautiful singer consented to give it, choosing the Hungarian air from the operette "Papa Preiswitz," composed by Carl Figue.—The Lawrence (Mass.) Advertiser, September 4, 1905.

Katherine Figue overwhelmed with applause. * * * The Opera House was "sold out" and the public gave Katherine Figue an enthusiastic ovation. Mrs. Figue sang the "Senta" air from the "Flying Dutchman." Her voice, uniform in all registers, victoriously dominated the orchestra, and the newly adapted finale was a rousing success, causing the public to break out in wild demands for another song. Mrs. Figue sang the Hungarian air from Figue's operette "Papa Preiswitz." The singer's happy husband directed the orchestra and accompanied Mrs. Figue. The latter also made a deep impression with Liszt's "Loreley."—New York Morgen Journal, September 4, 1905.

Katherine N. Figue, the talented wife of Carl Figue, the well known musical director, has again distinguished herself remarkably in the musical world by her solo parts at the Brooklyn Arion concert recently held in Lawrence, Mass.

Mrs. Figue possesses a soprano voice of wide range and rare quality. Since her trip East she has had numerous invitations from various singing societies through Massachusetts to sing at concerts this coming season.

Mrs. Figue is a leading member of the Allied Arts Association.—The New York Herald, September 17, 1905.

Another Opera for New York?

NEW YORK was interested in a rumor last week that a syndicate had made a proposition to Oscar Hammerstein to present grand opera in his new amusement place, the Coliseum, this winter, in opposition to the Metropolitan Opera House.

Hammerstein admitted that a good proposition had been made to him, but he would not discuss it.

Frieda Stender, the lyric soprano, begins her season on October 12 at Columbus, Ohio. She afterwards sings at Delaware, Zanesville, Cleveland and Buffalo during that month.

IN AMERICA
Season 1905-'06

GEORGE HAMLIN

Engaged as Principal Tenor Worcester Festival, Etc.

The performance of Mr. Hamlin was a real artistic pleasure. To the beautiful voice and brilliant schooling are joined intensity of lyric feeling, musical taste and spirit.—Berlin Allgemeine Musik Zeitung, March 23, 1905.

A great success was made by Mr. Hamlin. * * * What the singer offers is genuine art. His beautiful tenor voice is even throughout and in the lower as well as the upper register is equally fine.—Leipzig Abendzeitung, February 25, 1905.

Mr. Hamlin presented the songs unpretentiously with fiery passion and full glowing inspiration, which, in the direction of warmth and honest feeling, can seldom so be heard.—Dresden Neueste Nachrichten, February 22, 1905.

Mr. Hamlin is an uncommonly gifted artist. * * * It must be agreed that Mr. Hamlin's versatility was proved up to the very hilt.—London Daily News, May 23, 1905.

For terms and particulars, address

A. S. HALL, 5528 Woodlawn Avenue, Chicago

HAND EXPANDER.

A new device for increasing the stretch and developing the strength of the fingers. Invaluable to pianists and other instrumentalists.

For sale at Piano Studio of

LEOPOLD WINKLER,

61 East 120th Street, New York,

AND AT ALL LARGE MUSIC DEALERS.

PRICE SIX DOLLARS.

Patent applied for in the United States and all foreign countries by

E. B. KURSHEEDT.

J. VAN BROEKHOVEN

VOICE CULTURE

Author of the Van Broekhoven new vocal method. Obtains the greatest extension of vocal range; greatest volume and greatest ease of tone production. Highest professional endorsements. Special teachers' course. Send for circular or pamphlet.

143 West 47th Street. NEW YORK

TONY KWAST-HILLER

DRAMATIC INSTRUCTION

Elocution, diction, pronunciation and coaching in operatic roles, oratorios, etc., in

GERMAN FRENCH and ITALIAN

Berlin, Charlottenburg, Mommsen St. 83

LOUIS KAPP

Violin Instruction, Advanced Pupils only
Ensemble Lessons, Violin and Piano
129 West 12th St., NEW YORK

THE LEO SCHULZ STRING QUARTET

MAURICE KAUFMAN
DAVID ROBINSON
FRITZ SCHAEFER
LEO SCHULZ

ADDRESS

LEO SCHULZ, 147 Columbus Ave., Room 5, Cor. W. 86th St. New York

A GLIMPSE OF JAPAN.

BY WILLIAM C. CARL.

IN no part of the world can we find the opportunity for character study better exemplified than in Japan at the present time. The country is in a transition period. European customs and ways are fast creeping in and being adopted to an alarming extent. Those who are interested in the Japanese, and their charming ways, must hasten else much will be lost sight of. The people are progressive to a degree, and on the alert for all that is best. Every detail in the minutest way is carefully thought out and executed. The bustle and rush of metropolitan life is yet unheard of, but it will come. As yet everything is done slowly and with deliberation, most refreshing to observe. There is always something to attract the eye in the land of flowers and gorgeous scenery. Whether it be Kamakura with its neat Diabutsu, or Ilkas, the mountain town, built on terraces, or Hingashi-Ogawa, far in the interior with its curious tea house, it is always interesting, and the time passes all too soon. A jaunt of seventy odd miles far into the interior with a guide and two coolies, gave many novel and original experiences to the globe trotter, as many of the tourists are styled in this part of the world. Starting from Nikko, the City of Temples, where we were fêted by the merchants at their banquet in honor of the opening of the Fine Arts Building, the novel trip was begun. At the dinner, which was served in a tea house à la Japonaise, the shoes were removed on entering, then on ascending to the guest room, the small, low tables, laden with Japanese food were already in readiness, and we sat on the mats during the entire banquet, served by the Geisha girls whose function it is to do this and to entertain with their dancing at intervals during the progress of the dinner. The Geisha is trained from an early age to learn the art of entertaining. At Kyoto a school is in session each year for the special training of the Geisha, in tea ceremonies, dancing and entertaining. They are to be found at all large banquets and dinners given in Japanese style, solely to provide entertainment to the guests, and are paid by the host. Their manner of dancing is most refined and artistic to a degree.

After attending a Shinto service at the temple of Ieyasu, the start was made for Lake Chuzengi, with its great Naintaisan towering above the lake, where thousands of pilgrims make the ascent of 5,500 feet each year. Then, sailing on a sampan to the further end, continued to Yumato, with its curious sulphur baths. It is said that the natives will remain in the water for the entire day, so fond are they of bathing and their belief in the efficacy of the mineral water. Journeying on, through bamboo brush, up over the famous Konzai Pass, and sleeping in tea houses on the mats, a taste of real life was seen and experienced. On entering a tea house, the proprietor, his wife and all the servants come to the entrance and prostrate themselves before you; there shoes are removed and soft felt slippers provided, which are used during the entire stay, for the shoe must never be used indoors to soil the matting which is immaculate. The people are most polite, always bowing, and in many ways providing for the comfort of the guest; then on departure give a present as a souvenir of the visit, prostrating themselves again, and you leave in your jinrikisha with their "Sayonaras" ringing behind you. Tokyo, with its famous avenue of cherry trees, lotus, wistaria and Iris flowers, the parks, with temples gorgeous with gold lacquer and fine carvings, not omitting the "Asakusa Kwannon," dedicated to the Goddess of Mercy, where is found a mixture of piety and levity. In this temple the devout first clap their hands to attract the attention of Buddha, then throw money before the altar and offer their prayers. While this is going on others are selling various wares, doves are flying about, and the people are generally enjoying a promenade. In one of the temples a sign posted on a pillar cautioned the devout "not to come in for an afternoon nap." And in still another, the announcement, "No Smoking Allowed," was in a prominent place. These are, however, exceptions, as in all the others nothing of the kind exists. The temples of Japan are of great interest and are filled with the finest specimens of Japanese art. The people, to a large degree, still wear the native dress, and when thousands are out in the streets with their kimonos and bright obis it is a sight impossible to duplicate and most fascinating. The jinrikisha holds its own, and the coolies seem never to tire or become weary. They will run for hours; then, after a brief rest, appear as fresh as at the start. The coolie who speaks a

little English proves the best of guides, and is to be chosen rather than the professional, who often is obliged to consult them when in the country. The tea houses along the country roads are agreeable resting places when on a trip. In Japan the first attention on arrival is to bring the fire box, consisting of a small wooden box containing hot charcoal, the Oriental taking it for granted that the traveler will smoke at once, and this serves the place of matches. Then tea and sweets are served, and on leaving a small "cum-sha" is left behind, to the delight of those who have served, who bow low as the traveler speeds on. At the Port of Nagasaki the coaling of the steamers is done by women, in their quaint straw hats of the Genroku period. These women will pass up the baskets of coal the entire day, then sail off in the sampans at nightfall without a trace of fatigue. It was here we saw eight of the Japanese war ships, including the ill fated "Mikasa," with Admiral Togo aboard, ready to salute and greet the Prince and Princess Arisugawa, who were on the "Preussen," returning from the wedding of the German Crown Prince.

The Prince Arisugawa is admiral of the Japanese navy; therefore as soon as we anchored Admiral Togo came aboard to call on the prince, thus affording a rare oppor-

Waka-ni-ya, the ancient sacred dance, "Kagura," is performed by the priestesses for a small fee. The Koto is the only musical instrument used, and to the accompaniment of this the priests chant, while the girls dance, in slow, stately measure. At Ise, where the famous Shinto shrines still exist, a curious custom prevails of having at certain seasons a celebrated dance called the "Ise Ondo," and another, the "O Sugi O Tama," where the auditors amuse themselves by flinging coppers at the faces of the girls who form the orchestra. They are trained to such skill in "ducking" that it is said they are never hit. At the city of Nagoya many of the Russian prisoners were seen and their barracks visited. This city is of great historical interest, containing a famous castle and the temple of Higashi-Hongwani, one of the most magnificent in the country.

Miyanoshita, high in the mountains, and Lake Hakone, with its fine views of Fujiyama, the sacred mountain, are incidents never to be effaced. The sight of "Fuji," with the Alpine glow after sunset, is alone worth the long trip across the Pacific, and a visit to the land of these happy, contented people—most industrious, always deliberate, never hurried, polite to a degree—is the treat and privilege of a lifetime.



WILLIAM C. CARL IN JAPAN.

tunity of seeing the famous hero of the great naval battle at close range. The bands on all the ships played the "Kimigayo," the Japanese national anthem, which, by the way, is a creditable composition. It was written over 1,000 years ago, and the words are from the pen of an emperor of about the same period. The national anthem is always listened to with great reverence and with uncovered heads. The ancient capital and most interesting city is Kyoto. Here are found many of the most famous temples, palaces, attractive parks, shops, together with fine views of the surrounding country. The bamboo groves, tea plantations, rice fields, and the many gardens, not forgetting the beautiful flowers, and dwarf trees are at every turn in the suburbs. The trip to Lake Biwa, returning by the famous canal, with its tunnels of extraordinary length, should never be omitted. One of the many curious signs found throughout the country was posted above the ticket office. It read as follows:

The fare to a
boat hired up
3 yen
to Kyoto.

Kyoto is the home of Cloisonne, Satsuma, Damascene and bronze work, all attractive to the art and curio seeker. One could easily linger for weeks in this attractive city, but as "time is money" to the American, he must hasten to Nara, where the tame deer are found in the park and eat from the hands of the passersby. At the temple of

The Vancouver (B. C.) Daily Province of September 14 and 16 published the following articles and interviews with Mr. Carl after his arrival in that city:

William C. Carl, who has just arrived by the Empress of India from the Orient, and will be heard at an organ recital in Wesley Church tomorrow evening, has garnered some very interesting information in relation to the present status and general progress of the Japanese and Filipino people in the study of music.

He was present at Nikko, the city of temples, on the occasion of the visit of the son of the Crown Prince to the Temple of Seyasu, and had the good fortune to listen to a Shinto service. At this service all were obliged to remain prostrated on the matting. Ten priests officiated, and the music was performed by three players in full temple regalia. The instruments used were the flute, clarinet and the sho. The pipes are few in number, and are made entirely of bamboo. The sho at the Temple of Seyasu is 700 years old. The music produced by the sho sounds very strange to a European, being of the weirdest description. After the service, Mr. Carl met the musicians, and inquired whether he could secure a sho, but he ascertained that he could only do so at an enormous cost. He subsequently purchased one at Kioto, and it is now in course of shipment to New York. Mr. Carl's shoes were removed for him at the door of the temple, and he had to prostrate himself with all the worshippers on the floor of the temple.

The temple music was based on the ancient notation, only five notes being employed. At Kioto he saw a dance of the priestesses, and during the dance the priests intoned the service.

The military bands of Japan have made marvelous progress. At Nagasaki, Mr. Carl was present at the reception of Prince Arisugawa, who had just returned from Germany as the representative of the Mikado at the marriage of the Crown Prince. Eight warships, including the ill-fated Mikasa with Admiral Togo on board, were assembled to greet the Prince. The bands on all the ships played the Japanese National Anthem. It is a beautiful piece of music, and was splendidly executed. It is written in the form of the ancient plain song, and was composed by one of the Japanese Emperors over 1,000 years ago.

Mr. Carl also heard the Imperial Orchestra and the Imperial Military Band at a garden party tendered to Secretary Taft and Miss Roosevelt in Tokyo. The occasion was honored by the presence of the daughters of the Mikado, all of whom are very beautiful girls. The Imperial Band played selections from classic operas and from the best modern music, and their performances were in excellent style.

Organs and pianos are being manufactured in Japan, and with their wonderful attention to the minutest details they are producing excellent instruments. In conversation with an organ manufacturer in Tokyo, Mr. Carl inquired about ancient Japanese instruments. The manufacturer immediately said, "We want to hear nothing about the old. Give us everything modern." This observation, Mr. Carl states, is characteristic of the entire people, who are in the midst of a great transition period, in which old forms and customs are being replaced by newer standards of social and artistic life.

The Imperial Conservatory at Tokyo is equipped on modern lines, and 600 students are receiving the best possible instruction in composition and instrumentation.

In the Philippines Mr. Carl also saw marvelous progress in music. He was present at the Luneta in Manila when it was gorgeously decorated and illuminated in honor of the visit of the Taft party, and to his great surprise he heard a band of sixty pieces playing the "March of the Grail Knights" from "Parsifal." It was brilliantly executed. Afterward he heard that the band rehearsed eight hours every day, and he was able to account for their splendid tone and execution.

"There are many points of view from which the Japanese people can be studied," said William C. Carl, the eminent organist, in an interview with a Province representative, "but my interest was naturally centered in their national achievements in the art of music."

"I had an opportunity of studying their theatrical music at a

number of performances. At one of the old classic plays the orchestra was composed of thirteen musicians. There were eight samisens, three small drums, a large drum and a flute. The music was entirely incidental to the action and words of the drama. It was described to me by a prominent Japanese gentleman as follows: In the remote past Japan had a great poet, who ranks as a Shakespeare in the national literature. He wrote many classic dramas, which later have been set to music. This music has come to occupy as prominent a part as the words of the drama. For instance, the actor will recite one line, then the orchestra plays a phrase of equal length in metre, the actor in the meantime illustrating the music in pantomime."

"Doesn't that bear a strong resemblance to the conventional Chinese play?" questioned the interviewer.

"Yes, I am of opinion that the Japanese drama can be traced to a Chinese origin. The Japanese have improved on the Chinese model, though, and their performances are more intelligible to a European. The orchestra, as in the Chinese theatres, is in the rear of the stage, and the supers move about in plain view of the audience, but these supers are so clever and rapid in their work that one hardly notices them.

"The music in tragic situations is very uncanny. The flute plays a characteristic phrase to the accompaniment of the drums. The actor recites a stanza, and its purport is rendered most dramatic by a sharp, staccato tap on the drum like a pistol shot. This form of incidental music seems to be the mode adopted during a recitative, and is devised to arrest attention by punctuating each stanza.

"The music of the theatres and temples is of the old school. In the temple music, they appear to have a phrase which illustrates each distinctive part of the service. At each stage of the ritual, some particular phrase is played by a special instrument.

"The Shinto service is celebrated by the priests in gorgeous vestments, who march solemnly through the inner oratory of the temple, each carrying an offering to the ancestral spirit. Shintoism may be defined as a mere worship of ancestors. The majority of the people are devoted to the joint worship of Buddha and the Shinto cult. The higher order do not seem to have any particular religion at all. Christianity was making many converts, and an interesting fact was that the most prominent denomination in Tokyo was that of the Russian Greek Church, which had many Japanese worshippers, the choir being composed altogether of Japanese voices. Both the Chinese and Japanese singers confine their efforts to the production of falsetto notes. Some of the Japanese who have been trained by European instructors have developed very good voices. I find that they use embellishments both in their vocal and instrumental music. At the end of each phrase one hears an incipient trill or an apogeeatura.

"Women now perform in the modern Japanese theatres. I saw 'Monte Cristo' at one of these theatres, and it was very well produced. The auditorium is constructed on the same principle as the old theatres. These modern theatres still retain the flowery way, which consists of a board walk running from the entrance to the stage and as high as the heads of the audience. On this walk the prominent actors make their entrance and exit. When an actor is in great favor flowers are showered on the walk as he enters or makes his exit, and thus the name flowery way.

"A Japanese actress has created quite a furore this season in Tokyo by her delineations of Ophelia and Desdemona, the text of course being rendered in Japanese version.

"I find that the Filipinos are better natural musicians than the Japanese. I heard twelve of their military bands, and they were very creditable. The conductor of the Luneto Band in Manila is a negro, who received his musical education in the United States. In Manila they manufacture all the woodwind instruments used in military bands and also the harp, but without pedal.

"At Macao, the old Portuguese city, the first part of Chinese territory to be occupied by Europeans, I attended a service at the cathedral, which was very impressive. Macao is three hours by boat from Hongkong, and is called the Monte Carlo of the East. It also has another title—the Pearl of the Orient. It is a very beautiful place. The service which I attended was the Feast of the Assumption of the Virgin. There was no vocal music, the Portuguese military band contributing the entire music in excellent style. A peculiar circumstance was that on the same day the Chinese portion of the community celebrated the Feast of the Seventh Moon. They burnt incense in front of their houses, while their priests performed sacred rites to the accompaniment of firecrackers.

"I found the sing song girls of China, who correspond to the Geishas of Japan, very interesting. They are accompanied in their singing by a Chinese orchestra. Their songs are given in a very high falsetto pitch and consist of detached phrases having no perceptible connection. It is so primitive to the Occidental ear that it is difficult to determine the beginning, and there is apparently no ending. At the conclusion of a song there is no final cadence. Sing song girls are paid large sums and are engaged by wealthy merchants to entertain their guests. Like the Geishas, they are trained in singing and dancing from their childhood.

"In Kyoto there is a large Geisha school, where the pupils begin their course at seven years of age.

"I was impressed with the absence of demonstration among the Japanese when the Mikado passes along the street. The crowds bow and avert their gaze from the Emperor, for it would be sacrilege from their point of view to look upon the Son of Heaven.

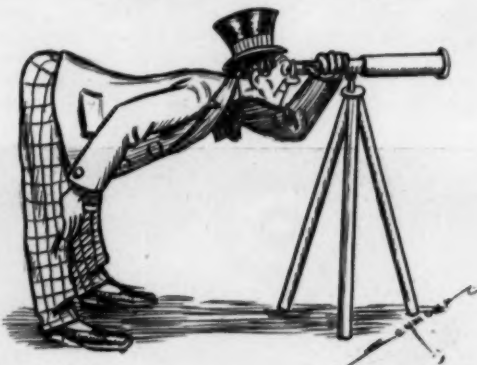
"When the children of the Crown Prince came to Nikko, black sand was spread along the centre of the street, and over this the children walked to their summer palace. Immediately afterward the sand was swept up so that the feet of no ordinary mortal would tread upon it.

"Reverting again to the music of Japan, I may say that I spent considerable time in studying the Japanese scale. All the music is in character, though if all its written records were to perish, it could easily be restored to print again, for the old national music is a part of their being, and enshrined in their memory as one of the richest treasures of their past. The Japanese mothers sing to their children, and thus the songs are handed down from generation to generation.

"I collected some printed music of the Samesin, koto dramatic scores and also some songs.

"As to the future of music in Japan, I am sure that it will play a very important part. They will put the same detail into it as they do into a gold lacquer box."—The Daily Province, Vancouver, British Columbia, September 16, 1905.

THOSE MUSICAL PHRASES.



J. LAMPERTI YELLPER, the eminent vocal pedagogue, has returned to town and is looking forward to a busy musical season.

Heermann to Arrive Soon.

OCTOBER 10, 13 and 14 are the dates set for the appearance of Hugo Heermann in San Francisco. Heermann is due to arrive from Australia about October 7. His reappearance in Chicago will be October 22, and other important dates will be made with the leading orchestras.

Max Donner's Continued Success.

THE Brussels, Belgium, Temps had this to say of a recent concert by the New York violinist and composer, Max Donner, who is playing in a series of important concerts in Europe this season:

Max Donner was heard at Waux Hall, and he may be classed among the first violinists of the time. His is a true artistic nature, an absolutely true musical temperament. His technic is finished, his style broad and sure. Pupil of Schradieck, later at the conservatories of Leipzig and Berlin, at the age of eighteen decorated with a silver medal; then playing with success at Berlin, Leipzig, Breslau and Vienna, he was for two years at Brussels under Thomson. As composer Donner already possesses some notable works, among them his "Analogue," the "Variations for the Violin," "Melodies Vocale," "La Phantasie," and "Dance of Gnats," the last played by him at the Grand Harmonie last February, when it produced a most favorable impression. At the Waux Hall concert he played the classic Bach concerto, and Vieuxtemps' ballade and polonaise. His interpretation is characterized by many shades of feeling, with delicious finesse and delicacy.

CHARLOTTE

MACONDA

Telephone

3528 RIVERSIDE

Management

W. W. WALTERS
2626 Broadway, N. Y.



Wellington

DRAMATIC SOPRANO

R. E. JOHNSTON, Manager,
St. James Building, N. Y. City

NOTICES:

Few will forget Mme. Wellington; a dramatic soprano of tremendous range and power. She created a sensation and was favored with many recalls.—London Daily News.

Mme. Wellington possesses a perfect vocal instrument of exquisite quality, and although her phenomenal range and the bell like tones of the upper register are superb, she leaves nothing to be wished for in her beautiful, mellow lower tones.—London Daily Standard.

Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, Mme. Wellington possesses a birdlike perfection of technic which enthralled her audience.—London Daily Leader.

Just Published by
G. SCHIRMER,
NEW YORK.

**A PRONOUNCING POCKET-MANUAL OF
MUSICAL TERMS**

Together with the Elements of Notation
and Condensed Biographies of
Noteworthy Musicians

EDITED BY
DR. TH. BAKER
Price 25 cents net

The most complete and carefully edited small dictionary ever published. Contains very nearly four thousand definitions. Rules for pronouncing German, French and Italian are so plain and simple that a novice can understand them and apply them intelligently.

this week with thirty talented and pretty young women players.

It is several years since Miss Nichols in great fear and trepidation brought her first orchestra to this city, after a brief career in Boston, to play for the Professional Woman's League. Several New York women were invited to join it, and liked the work well enough to remain with the orchestra for some time afterward. The present orchestra is well trained in ensemble and gets excellent tonal effects in both classical and popular portions of the program.

Bostonians enjoyed the young women's playing throughout the entire past summer, where Mr. Keith installed them as the leading feature of his program. They are daily making new friends among local admirers of good music, and in so doing are paving the way for more such musical "turns" in vaudeville.

Lucille Smith Morris, pianist and teacher, will give some of her time outside of her private class work in her studio at 201 West Eighty-first street to special instruction in the New York High School of Music this season.

Pietro Florida, the pianist, has resumed his studio work in Carnegie Hall. Mr. Florida attained renown as a pianist and composer in Italy, where his two best known operas, "La Colonia Libera" and "Maruzza," were successfully produced. On coming to America he was warmly welcomed by the Italian Embassy in Washington and is now firmly established in this city as a concert and salon pianist and teacher. In addition to his piano work he devotes much time to instruction in operatic song and repertory.

Anna Bussert, the soprano, has just been booked for a number of engagements in Indiana, Illinois, Wisconsin and Michigan for the months of February and March.

Alma E. Braumann, who last season was the pianist and accompanist of the Metropolitan Opera School, has recovered from her recent illness, and will resume her concert, reception and studio work next week. She will make her headquarters at the studio of Madame C. de Rigaud, 2647 Broadway, where she is assisting in coaching advanced students for opera and concert.

Mrs. Camille Biernbohm, soprano, of the Ansonia, Broadway and Seventy-third street, entertained her numerous friends of the Larchmont and New Rochelle colonies in her cottage at Edgewood Park, with numerous attractive social and musical affairs during the past month.

Mr. and Mrs. W. J. Kitchner, of 157 West Eighty-fourth street, are spending their last week at their island cottage, near Toronto, Canada. Prior to their going north they enjoyed a two months' stay at Chautauqua where they had numbers of pupils.

Clara Kemper, organist and choirmaster of the Morris Heights M. E. Church, will give a musicale next Friday evening, with the aid of Frederick C. Seaman, baritone; Caro Kingsland Clum, soprano; Mrs. George E. Fricke, pianist, and Miss Kalle, accompanist.

Fanny K. Baer, the soprano, gave an informal musicale in honor of the Misses Frend, of Chicago, who are visiting here, at her residence, 226 West 113th street, on Tuesday evening of last week. She was assisted in a pleasing program by M. Herzog and J. Schwartz.

F. Nedri Deluca, an Italian baritone, who recently came here from Milan, sang Tosti's "Prayer" at the evening musical service of the Seventh Street M. E. Church last Sunday. He was also heard to advantage in Fauré's "Crucifix" as a duet.

Florence M. Austin, the violinist, who has been resting at Magnolia, Mass., for the past two months, has returned to her home, at 212 East Twentieth street.

Heinrich Meyn, the tenor, has returned from his vacation and resumed his position at Rutgers Church. He will continue his studio work at Carnegie Hall, October 3.

THE ART OF THE MUSICIAN.

DR. HENRY G. HANCHETT is home from his summer outing to reopen his studio the first Monday in October. A good deal of time during the summer he has devoted to enlarging and perfecting his course in musical analysis as presented by correspondence. The work of his pupils has more than ever convinced him that there can be met in this way an undoubted and strong demand on the part of music students for enlargement of knowledge regarding the artistic points, emotional significance and really valuable and beautiful contents of musical works, which the technic they have been so laboriously acquiring may be utilized to reveal. These points in musical structure, really the most important things about the art, need to be taught and can be pointed out in the notes by correspondence lessons—many students are making discoveries surprising to themselves of what the notes contain. One experienced and busy teacher writes: "I think a course like this shows one not only how much there is to learn, but the wealth of knowledge there is beyond, if we will only dig for it earnestly, persistently and patiently."

Dr. Hanchett's book, "The Art of the Musician," upon which the correspondence course is based, has met a most gratifying welcome, reflected not only in excellent sales, but testified also by many appreciative words from the reviewers. We append a few brief extracts from some of the criticisms:

Even beyond the sphere of the popular meaning, Dr. Henry G. Hanchett's book, "The Art of the Musician," should become a *code mecum* of every one who has a tendency in the direction of musical culture. * * * The author, known as a student who has arrived at authoritative dignity, presents this progress (in musical development) in an interesting manner, free from the dull and commonplace style in works meant chiefly to illustrate how little the writers really know. It is a book which should be universally read.—*Musical Courier*.

Mr. Hanchett's guide to the intelligent appreciation of music is a book for which there is not only an immediate place, but a crying need so far as the American public is concerned. * * * The pages of the book are given to the most direct and helpful explanations and descriptions.—*Globe-Democrat*, St. Louis.

The chapter on Musical Education is one that should be read by everyone intending to study music or by the parents of any such. If the volume contained nothing more than these wise words, it would be worth the same money.—*Chicago Tribune*.

The author appears to have succeeded very well in these various purposes, and his chapter on Musical Education in particular is sufficient excuse for the publication of the volume.—*Rochester Herald*.

Those persons who know Henry G. Hanchett as a musical lecturer will not be surprised when he appears before them in book form with all the ingratifying simplicity of high thinking and plain speaking on his chosen subject.—*The New York Evening Sun*.

The book, we believe, will be very helpful to those who wish to listen to music intelligently.—*The Outlook*, New York.

Dr. Hanchett has made a unique and useful book, and one which goes far to demonstrate his theory that music can be thoroughly and usefully taught without teaching the art of performance. * * * Thorough and scholarly understanding he himself has combined with a rare clearness of statement and keenness of analysis.—*Chicago Dial*.

The three admirable closing chapters, entitled respectively, The Art of the Interpreter, Musical Education and The Test of Musical Worth, are full of such thoroughly wholesome and sensible advice and suggestion, each in its way, that it would be worth while to have copies distributed broadcast as tracts throughout the land.—*New York Vogue*.

Karl Griener's Concert Company.

KARL GRIENAUER, the eminent Vienna 'cellist, will tour the South again in January, at the head of his own company. Below is a part of a press notice from his last appearance in Charleston, S. C., where he holds the record for phenomenal receipts:

KARL GRIENAUER, THE SARASATE OF THE VIOLONCELLO.

Karl Griener, the man of art, whose genius we admire, the man pure and simple, whose genial personality is dear to our hearts, re-established at his recent appearance his right to be counted as Charleston's prime favorite. Many a virtuoso and musician has visited our city. We have heard pianists like Rosenthal, Paderewski, Wad, Barber; violinists such as Leonora Jackson, but none can lay claim to our admiration and affection alike as can Karl Griener. His playing was listened to with the same unflagging interest and undivided attention as before and caused anew a spontaneous upheaval of enthusiastic approbation on the part of the audience.—*Sunday News*, Charleston, S. C., February 12, 1905.

Indorse the Hand Expander.

LEOPOLD WINKLER has received the following additional indorsement for the Kursheedt invention:

STEINWAY HALL, September 18, 1905.

Dear Mr. Winkler:

After thorough examination of the "Hand Expander" (Finger-technique), I have come to the conclusion that this newly invented device will undoubtedly be a great help to musicians with small hands.

Moderate daily exercise on the "Hand Expander" will give the desired results, not only in increasing the reach of the fingers, but also making them more independent and stronger.

I shall recommend it to all in need of it. Sincerely yours,

WILLIAM MASON.

CARL ODELL

Late General Musical Expert with
Henry W. Savage's Attractions.

SPECIALTIES:

**Perfect Breath Control
Correct Tone Placing
English Diction and Repertoire**

Practical Course of Training for Professional Stage.
Term begins September 15th.

Residence **438 W. 57th St.**
Studio:
Apply by mail for interview regarding terms, etc.

"Piano Quality"

A book which tells
all about pianos. If
about to purchase a
piano, get a copy.
It may save you \$100
or \$150, or prevent
your purchasing a
piano of no value.
Price, - \$3.00

WILLIAM GEPPERT, Compiler
ST. JAMES BUILDING
Broadway and 26th St. NEW YORK

**JOHN...
WARREN**

255 West 97th Street
NEW YORK CITY

Artist Management

'Phone: 300 Riverside

WRITE FOR TERMS

PRESENTS FOR THE SEASON OF 1905-'06:

SAFONOFF

Russia's Foremost Conductor

On Tour, January-February, 1906

LHEVINNE...

Russia's Greatest Pianist

ESTELLE LIEBLING

Coloratura Soprano

MARIETTA BAGBY

Contralto

RACHMANINOFF

Composer, Conductor, Pianist

EMIL GREDER

Bass-Baritone

RUBIN GOLDMARK

Lecture Recitals

RUSSIAN SYMPHONY ORCHESTRA

Musical Briefs.

BY far the best season J. Harry Wheeler has known in New York is that just beginning. His new studio at 11 West Twenty-second street, just opened, is the scene of constant activity. The Litchfield, Conn., Enquirer devotes a column to a concert given at the Litchfield Club House, in August, with a program executed by Wheeler pupils, among these Inez Tolmie, Belle Beedle, Mabel W. Daniels and Charlotte Harris. Mrs. J. Harry Wheeler, pianist, assisted, winning much praise. The same issue contains a well written article on "The Vocal Artist" by Mr. Wheeler. Miss Daniels (Mr. Wheeler's niece) was soloist in the annual choral concert given in Litchfield by Arthur Woodruff, in Gade's "Erl King's Daughter," singing also songs of her own composition. She is a composer, not only of promise, but also of performance, having written three operettas which have been performed in Boston and Brooklyn. She is, besides, the author of a recent book on music study in Germany.

Ina B. Wright, an American soprano, who has been studying in Berlin, made her operatic debut recently at Coburg, in the role of Agatha ("Freischütz") and was exceptionally well received by the press and by the public.

November 4 and 5 there are to be two concerts at Carnegie Hall by the faculty of the New York College of Music, August Fraemcke and Carl Hein, directors. A grand orchestra will assist, under the direction of Mr. Hein, and the concert will be further notable in the re-appearance of Mr. Fraemcke as concert pianist. He will play the concerto in F minor by Henselt and the Schytte concerto with full orchestra.

Mme. Eugenie Pappenheim has returned to the city from her stay at Sunset Park Inn, in the Catskills, and reopened her studio, 101 West Seventy-eighth street. She found a number of pupils awaiting her return, and is now busily engaged in forming her classes for the season.

After a very pleasant summer spent in Connecticut, where he did some teaching, Edward Hayes has resumed vocal instruction at 121 West Forty-second street. Some of his pupils will be more than ever in the public eye this season, among them Millicent Brennan, dramatic soprano of the Savage Grand Opera Company. Mr. Hayes knows how to get the best possible out of every voice, and his success is already, after one season, a matter of record.

Leopold Winkler, who recently visited the Middle West in the interest of the Korschelt hand expander, states that many pianists and violinists warmly recommend the novel invention. The hand expander will now be found in conservatories and studios in Chicago, Detroit, Cincinnati and other cities in that section of the country.

**Thoroughly Educated Musician,
CONDUCTOR AND COMPOSER**
desires to take charge of a Symphony Orchestra or a large Choral Society. All offers to be made to Z. I. 8609, care Rudolph Mosse, Zurich, Switzerland.

DUNNING SYSTEM

Improved Music Study for Beginners.

The only system indorsed by the world's renowned masters of Europe and America. Its superiority is acknowledged by all who know it.

Booklets, descriptive of the system and giving written indorsement of Leschetizky, Scharwenka, De Pachmann, Busoni and others sent upon application.

MRS. CARRIE L. DUNNING, 225 Highland Avenue, BUFFALO, N. Y.



AGNES PETRING SOPRANO.

Pupil of Catenhusen, M. Lehmann Schroeder - Hanfstaengl and Stockhausen.

Concerts, Oratorios, Recitals.

Address: 4495 West Pine Boulevard, St. Louis, Mo.

In AMERICA DECEMBER 15 until MARCH 1.

Mme. Kirkby Lunn

CONTRALTO

Sole Management, HENRY WOLFSOHN

131 East 17th Street, NEW YORK

Perry Averill, the solo baritone, of St. Bartholomew's Choir, has returned from a mountaineering trip in the Graubünden, or Southeastern Switzerland, and has resumed his professional duties at his studio, 220 West Fifty-ninth street.

Holmes Cowper in the Middle West.

HERE are press notices of Holmes Cowper from the Middle West:

Mr. Cowper sang with the authority and assertion of artistic mastery. The beauty of his voice was shown to its best advantage and his control of the resources of vocal art was evident in every phrase of his interpretation of the fine program.—Post, Chicago, August 2, 1905.

The audience was carried away with the clearness of his voice, his perfect enunciation and the emotion that he put into each piece. He had to respond to the continued encores by rendering a selection which called forth even greater applause than the first. In the last number Mr. Cowper gave full sway to his voice and the audience was simply carried away with enthusiasm. The gentleman is without doubt the greatest tenor that has ever appeared before an audience in this city.—Reporter, Fond du Lac, May 10, 1905.

It is of great power and the numbers were rendered in a voice sweet and full. We have never been aorded an opportunity to listen to a greater singer. His work is beyond criticism and no matter what the selection, his whole soul seems to centre in it, and the enunciation is so clear that not one in that mammoth audience missed a syllable.—News, Fond du Lac, May 10, 1905.

Holmes Cowper, of Chicago, is gifted with a tenor voice of delightful quality and excellently trained.—Capital, Des Moines, June 30, 1905.

Mr. Cowper, tenor, of Chicago, gave genuine satisfaction. He has a robust, yet mellow tenor voice, which he uses most artistically.—Register-Leader, Des Moines, June 30, 1905.

Genevieve Wheat's Tour.

THE critics were unanimous in their opinions of Genevieve Wheat, the singer who was recently on the tour with the Theodore Thomas Orchestra. Some extracts from the reviews are appended:

Miss Wheat, the contralto, has an exceptionally fine voice, rich, full and sweet—and a good contralto is indeed a pleasure to listen to. Her interpretation is also what should be demanded in such a connection.—The London, Ont., Advertiser.

Genevieve Wheat, the contralto soloist, made a most favorable impression. . . . "O Rest in the Lord" was enthusiastically received.—London, Ont., Free Press.

Genevieve Wheat, who has an unusually well placed and melodious contralto voice, sang the familiar aria, "Love at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," producing clear, vibrant notes in every register and interpreting the composition in a convincing and gratifying way.—Grand Rapids, Mich., Evening Press.

Genevieve Wheat, a contralto, a singer new to this city, made an excellent impression by her sweet and well schooled voice.—Grand Rapids, Mich., Herald.

Genevieve Wheat, contralto, gave the aria, "Love at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah." Her voice is a fine oratorio organ, velvety in quality, particularly good in its upper register. . . .—Grand Rapids, Mich., Post.

Miss Wheat, a contralto of much depth and sweetness . . . We would like to have heard more from her.—South Bend, Ind., Times.

JENNIE HALL-BUCKHOUT

DRAMATIC SOPRANO

219 West 70th St., N. Y.

Phone: 173 Columbus



ERNEST GAMBLE CONCERT PARTY

TOUR FROM BOSTON TO LOS ANGELES

Music Clubs, Choral Societies

ADDRESS:

MR. CHARLES WILSON GAMBLE
East End,
Pittsburgh, Pennsylvania



ELSA RUEGGER

THE GREAT BELGIAN 'CELLIST

Trans-Continental Tour Beginning January 1st.

Direction: Loudon O. Charlton.

CAROLINE MIHR HARDY

...DRAMATIC SOPRANO...

Management HENRY WOLFSOHN, 131 East Seventeenth Street, NEW YORK.



WITH the opening of each dramatic season the pessimistic comic opera critics gleefully whet their knives in anticipation of an epidemic of things that may prove distasteful to them. Up to the present, with possibly one exception, they have had plenty of chances to make cutting remarks. So far this season no less than four of the new productions have been branded as failures. There are, however, some new works destined for Broadway next month that give promise of something superior to the present early season's samples. One of these in particular is called "Happyland," with De Wolf Hopper in the principal role. The book is perpetrated by Frederick Ranken, and for the music Reginald de Koven is responsible. To make way for this promised treat, the light and airy "Fantana" will close its long run at the end of this week.

Edna May is still playing to crowded houses at Daly's Theatre, where her musical and graceful qualities are emphasized at every new performance. Her acting and dancing evoke admiration, and two of her songs are among the most conspicuous hits made in musical plays in some seasons. These are "Raining" and "Buttercup."

Other musical productions going smoothly are: "The Duke of Duluth," at the Majestic; "The Girl from Kay's," at the Herald Square; "Miss Dolly Dollars," at the Knickerbocker; "The Pearl and the Pumpkin," at the Broadway; "Rogers Brothers in Ireland," at the Liberty; "The Ham Tree," at the New York, and "Nordland" and "The Music Master," at the Lew Fields.

And speaking of treats, there is the Lillian Blauvelt comic opera, "The Rose of Alhambra," by Charles Emerson Cook, which is now being rehearsed and will take to the boards at Wallack's early in November. It will be under the management of Fred C. Whitney.

In New York Society.

Young Lady—You are a wonderful master of the piano, I hear.

Prof. Von Spieler (engaged for the occasion)—I blay accompaniments sometimes.

Young Lady—Accompaniments to singing?

Prof. Von Spieler—Accompaniments to conversations.—Exchange.

Cosima Wagner and Siegfried Wagner are in Hamburg, attending the rehearsals of the young Wagner's new opera, "Bruder Lustig."

MUSIC IN CANADA.

VICTORIA, B. C., September 19, 1905.

THE young Canadian baritone, Sidney Jarvis, will no doubt receive an ovation when he next is heard in Toronto, his native city. Mr. Jarvis is appearing under distinguished patronage and with leading artists in England. He has musical temperament, is a serious student, and his voice is described as very beautiful.

Canadians will look forward with interest to future performances of Wagner's "Parsifal," for the ably managed Savage Opera Company's efforts in Toronto and Montreal last season made a profound impression.

An exceptionally talented Canadian composer is Mrs. Gardiner Harvey, of Guelph, Ontario, whose overture, "La Terre Bonne," song, "The Canadian Scout," minuet, "May Day," duets, choruses and other compositions are

J. D. A. Tripp and Frank S. Welsman, two Canadian pianists, have made concert tours in Western Canada this summer. At Winnipeg the writer was told of a recital given by Mr. Tripp, and at Victoria, B. C., of one at which Mr. Welsman played.

A dramatic soprano in Toronto, known as a pupil of Jean de Reszké, is Mrs. Le Grand Reed.

Among talented pupils of W. O. Forsyth, of Toronto, are Helen Watkins and May Wookey, whose names were favorably mentioned of late by a competent critic. A third pianist, Abbie May Helmer, has been meeting with success abroad.

Ruby Pendrith, a pupil of Nora K. Jackson, has been appointed contralto soloist at St. Philip's Church, Toronto. To quote the Mail and Empire:

"Ruby Pendrith possesses a melodious voice, of more than average quality, and her further appearance in public will be watched for with interest by many. She accomplishes the unusual feat of singing in four languages—English, French, German and Italian."

The Princess Victoria needs no introduction to anyone on the Pacific Coast. She is the Canadian Pacific Company's great vessel, running daily between Vancouver, Victoria and Seattle. The other evening in the cabin, which was crowded with passengers, the writer happened to catch a glimpse of a familiar and distinguished face. Clarence Eddy was on board, in the course of his concert tour in the Far West. The cities in which he has recently played include Tacoma, Seattle and Portland.

Another musician interviewed a few days later on the Princess Victoria was Mrs. Fletcher-Copp, the clever Boston musician, who, accompanied by her little son and sister, was on her way to conduct a class for teachers at San Francisco. Mrs. Copp remained long enough at Victoria to drive about and learn something of its fascinating surroundings and perfect climate.

Mrs. Henshaw ("Julian Durham," the novelist), who has contributed many interesting articles to THE MUSICAL COURIER, left Vancouver on September 1 for an Eastern trip.

Eleanor Dallas Peter, formerly Winnipeg correspondent for THE MUSICAL COURIER, now lives in Vancouver, the Terminal City.

Among Winnipeg musicians may be mentioned J. C. Landry, vocal instructor; Blanche E. Lazier, violinist;

Ethel Curry, pianist; Blanche Rutley, pianist; Evelyn Colborne, vocalist; Maude Moir, vocalist; A. Claudine Maloney, contralto; Maude Cross, pianist; W. Maurice Miles, teacher of the piano and cello; Mabel Chambers, soprano; Louise MacDowell, pianist, and Mrs. Sanford Evans, pianist.

At Mitchell, Ont., the marriage of Leslie R. Bridgman, Fellow of the Toronto Conservatory, and Laura Heal recently took place.

A well known musical organization in Winnipeg is the Clef Club, which has elected several new members.

At Victoria, this beautiful capital of British Columbia, there are a number of clever musicians. Among pianists and organists are Mr. Burnett, A. and J. Longfield, Mrs. Dennis Harris, Miss Sill, Miss Archbutt, Miss E. J. Walker, Miss Saunders, Mrs. Bolton, Mrs. Garrett Smith and Miss S. F. Smith, while the vocalists include Mrs. W. E. Green, Mrs. Moresly and E. H. Russell. Prof. Ernest Claudio is a teacher of stringed instruments. M. W. Waitt & Co., of Vancouver, and Mason & Risch, of Toronto, are among the well known firms which extend their piano and organ interests to Victoria. MAY HAMILTON.

Musical People.

Albany, N. Y.—Dr. Du Mouchel, the organist of the Albany Cathedral, is back from an extended vacation at Massini Springs, N. Y. During the holiday Dr. Du Mouchel wrote a number of new compositions.

Detroit, Mich.—The Young Women's Christian Association of Detroit, is to give more attention to music in the future. For the coming season the chorus is to be increased. Mrs. Hazard-Peacock is the musical director.

Troy, N. Y.—J. Bert Curley, Carl Durr and Chevalier Ceruelos are among the local instructors of music in Troy who have reopened their studios for the season.

Lebanon, Pa.—Three pupils of Anna E. Kreider—Rachel Shenk, Mary Light and Minnie Bolt—gave a musicale lately at the home of Miss Light, in Annville, near Lebanon.

Marshall, Mich.—A friendly audience in the Stoneball School enjoyed a musicale by Mary Dearing, pianist, and Nora Crane Hunt, contralto. Miss Dearing performed the Mendelssohn concerto in G minor, Miss Pratt playing the orchestral part on a second piano. Miss Hunt sang songs by American and German composers.

Trenton, N. J.—May Vandoren's piano pupils opened the season with a musicale at Miss Vandoren's home, at Tullytown, near Trenton.

Merion, Pa.—Horatio Connell, of Philadelphia, was the guest of honor at a musicale last week given by Mr. and Mrs. Sidney Thayer.

Des Moines, Ia.—Laura Ellis, soprano, sang songs by Dr. Arne, Roeder, Tosti, Chaminade and Strelezki in the assembly of the West Des Moines High School, September 8.

Akron, Ohio.—Emil Ring, of Cleveland, has been engaged as musical director of the Akron Tuesday Musical Club.

Rochester, N. Y.—Invitations have been sent to many of Rochester's best amateurs urging them to co-operate and unite with the Symphony Orchestra.

Minnie Coons Sails.

MINNIE COONS, the pianist, will sail to-morrow (Thursday), on the steamer Moltke, for New York.

The Musical Courier Co.,
St. James Building,
New York City.

Gentlemen:—

In response to the article on the Hand Expander and the advertisement in last week's Musical Courier, we have received a number of inquiries. Most of the letters have come from the Middle-West, and in view of these requests I shall leave New York next Monday and visit Chicago, Milwaukee, Detroit, Cincinnati, Cleveland and Oberlin. I shall personally demonstrate the apparatus in a number of schools and conservatories, as well as at private studios.

As the Musical Courier stated, the Hand Expander will revolutionize practicing on the piano and string instruments for all students with small hands.

Thanking you for your interest, I remain,

Yours very truly,

Leopold Winkler

winning high praise. Mrs. Harvey is organist of St. George's Church, Guelph.

"O Food That Weary Pilgrims Love," an anthem for Communion, and "Hac Dies," are compositions recently received. They are by William Reed, the Quebec organist, and are published by the Oliver Ditson Company.

Local enterprise in the direction of producing operettas and musical sketches has for many years been dead, but I am told that there is a probability of seeing a revival during the coming season, writes Mr. Parkhurst in Toronto Saturday Night. R. S. Pigott, at any rate, contemplates to set the example by producing Mozart's little opera, "Der Schauspieler," with competent vocalists and an efficient little orchestra.

The National Chorus, of Toronto, enjoyed a successful season last winter, under Dr. Albert Ham's direction, and its future progress will be observed with interest. Doubtless Dr. Ham's "Hope of the Ages," which was well received at the brilliant annual event in Massey Hall last spring, will be repeated at the next concert. It is a composition for chorus and orchestra, and displays thorough musicianship. Patronesses of the National Chorus are: Lady Boyd, Lady Meredith, Mrs. Walter Barwick, Mrs. Sweatman, Mrs. Welch, Mrs. G. Dickson, Mrs. W. Mortimer Clark, Mrs. W. D. Matthews, Mrs. Arthur Grasett, Mrs. S. Nordheimer, Miss Knox and Mrs. Arthurs. The honorable secretary is F. G. Morley, of the Toronto Board of Trade.

MRS. BYRNE-IVY, CONTRALTO.
Oratorio, Concerts, Recitals.
Address Room 324, 1133 Broadway, New York.

F. FORMSBY, TENOR.
Oratorio, Concert, Recital.
MANAGEMENT
FITZHUGH W. HAENSEL,
St. James Building, NEW YORK.

LILLIAN PRAY, SOPRANO.
Management
HENRY WOLFSOHN,
121 East 17th Street, New York.

Mme. BIRDICE BLYE, Pianist
Address 5328 Washington Avenue, CHICAGO.

WATKIN MILLS TO SING HERE.

WATKIN MILLS, the eminent English basso, and members of his concert company are to arrive in the United States soon from their extended Australian tour. Associated with Mr. Mills are: Edith Kirkwood, soprano; Gertrude Lonsdale, contralto; Harold Wilde, tenor, and Edouard Parlovitz, pianist. In Australia Mr. Mills and the members of his company appeared before large and enthusiastic audiences. The basso himself had triumph after triumph. Mr. Mills and his company will be available for oratorio and concerts from November 15 to February 15, 1906. The manager, W. Spencer Jones, is now booking the company from his office in the Fine Arts Building, in Chicago.

Some extracts from criticisms in Australian papers are here reproduced:

Enthusiastic appreciation again marked the attitude of the large audience which assembled at the Town Hall last night, when the Watkin Mills combination gave their second concert in Sydney. From beginning to end there was not a number on the program that had not a special interest of its own, and the entertainment altogether was a triumphant success.

In the miscellaneous first part the first song of Watkin Mills naturally engaged special attention, and as it happened to be Mendelssohn's breezy "I Am a Roamer," the great basso was heard in a singularly happy vein. He fairly revelled in the rapid articulation and expansive range of voice which are indispensably necessary for a proper rendition of this dashing piece of vocal music. And with what ease he roamed up and down the scale, dwelling at intervals on the lower extremities of the bass register with most comical effect! It was as fine an effort in buffo declamation as we have heard either on the operatic or concert stage. There was a great demonstration at the close of the song, and Mr. Mills responded with "Plymouth Hoe," reminiscent of the good old days of Drake. His second contribution was "The Trumpeter" (J. Airlie Dix), descriptive of the battlefield, with its sorrow as well as glory, and here again the vocalist was highly effective. Another encore was inevitable, and Mr. Mills complied with "The Sweetest Flower That Blooms." Demands for more were as persistent during the evening as at the first concert, and a particularly hearty one was that after Edith Kirkwood's bright and graceful rendering of "April." The delicate quality of the soprano's voice is superb, and with familiarity it grows more and more insinuating. Miss Kirkwood is always artistic, and her beautiful phrasing forms a distinctive feature of her cultured vocalization. * * * The contralto, Gertrude Lonsdale, gained marked goodwill by her sympathetic treatment of Gluck's sombre air, "Che faro," and added to the good impression with "On the Banks of Allan Water." She also gave a fine rendering of "Melisande in the Wood" (Goetz) and "Happy Song" (Riego), which were bracketed together. Harold Wilde was encored for both of his songs for, like the soprano of the quartet, he improved with acquaintance. In the first instance, he gave "O, Vision Entrancing" (Goring Thomas), with "I'll Sing Thee Songs of Araby" as the added number, and afterward "The Flower Song" from "Carmen," the supplement being Blumenthal's "Good Night." An item of surpassing interest was the quartet, "Ode to Dante," composed by Mona McBurney, the daughter of Dr. McBurney, of Melbourne. * * * The contributions of Edouard Parlovitz, the pianist, were not the least entertaining portions of the first part. They comprised a waltz by Moszkowski and Liszt's etude in D flat, both compositions being executed with musicianly skill.—The Sydney Telegraph.

When Watkin Mills toured Australasia last year with his song recitals, besides establishing his own popularity on a sure foundation he became intimately acquainted with the musical requirements of the country. The fruit of this knowledge was refreshingly in evidence at the Town Hall on Saturday, when the first of his brief series of concerts set the seal of success upon the difficult and hazardous enterprise of forming a quartet of vocalists certain to please antipodean audiences. The enthusiasm of Saturday, involving as it did the addition of seven extra numbers to the first part of the program, left no doubt as to the hearty acceptance of the newcomers. Gertrude Lonsdale, a pure contralto, who never forces her beautiful voice, which is very evenly produced, carried off the honors, but the party also included a cultivated light soprano, with a good deal of comedy talent, in the person of Edith Kirkwood, while in Harold Wilde a tenor has been secured whose voice is singularly melodious and well trained. Edouard Parlovitz, an ideal accompanist, was welcomed back on his reappearance, and

his brilliant rendering of Archy Rosenthal's "Irish Rhapsodie," and the qualities of sentiment he showed in the Chopin B minor scherzo, quite justified his re-engagement. There is, moreover, an element of novelty in Watkin Mills' programs that will give them a vitality in which the ordinary concert entertainment is too often deficient. * * *

The concert was felicitously opened with a new duet, "Watchman, What of the Night?" composed by J. Sargeant especially for Harold Wilde and Watkin Mills, who sang it with touching effect. The musical and poetic scheme allots the question to the tenor, whose anxious appeal for reassuring prophecy and guidance finds a sustaining response from the basso. In a fine strain of melody the basso singer at last predicts an eternity in which "night shall be no more"—a theme delivered in splendidly exultant tones by Mr. Mills—and, continuing in this vein, both voices join in a final strophe of triumphant harmony. The duet ought to be repeated before the season closes, and, indeed, it might be heard with pleasure many times. * * *

Returning to the bass aria in question, the encore number was evidently chosen for the sake of contrast. Mr. Mills presented with inimitable touches of humor "Shall I Wasting in Despair?" The basso introduced a new Maori Lament, composed for him by Alfred Hill, lately here as conductor of the Sydney Liedertafel. In this fine piece of music, mourning for the slain in battle, was alternated with fiery war passages, followed by a love episode, in which the upper register of the voice was cleverly used, and terminating with a message of exultant encouragement to the departed, to which the Maori coloring gave enhanced interest. At this point the encore was "Oh, the Pretty, Pretty Creature," an old favorite as rendered by this artist.—The Sydney Morning Herald, June 5, 1905.

In the second program of the Watkin Mills musical combination the audience at the Town Hall on Monday night found the English basso at his best, and other members of the quintet undoubtedly improved upon further acquaintance. It should be noted that at these concerts there are no inequalities, no periods of dullness. The work of each artist is good, and as there appears to be a happy agreement among them, their endeavors to please meet with absolute success. In fact, the program is finished too soon.

Mr. Mills displayed a fine spirit in "I'm a Roamer," the song of Kauf the Peddler, in Mendelssohn's operetta, "The Son and Stranger," the humor and rollicking disposition of the individual who danced his way through the world in varied styles and rhythms quickly catching the ears of the audience. As an encore to this "Plymouth Hoe" was rendered with that real touch of English patriotism which is requisite for the due interpretation of its meaning. There was an unmistakable depth, too, in the basso's treatment of J. Airlie Dix's song, "The Trumpeter," which was succeeded by a composition of lighter quality, in which the voice was used to illustrate tenderness in passages of poetic romance.

Harold Wilde contributed an admirable rendering of A. G. Thomas' "O Vision Entrancing," throwing the necessary fervor into the impassioned lines. "I'll Sing Thee Songs of Araby" was effectively sung for an additional number, and later the tenor gave "The Flower Song" from "Carmen" and was again recalled.

The ladies, too, were in excellent voice. Gertrude Lonsdale was heard in "Che Faro" (Gluck), Alma Goetz's "Melisande in the Wood," Teresa del Reigo's "Happy Song," and C. E. Horn's "On the Banks of Allan Water," in which songs she deepened the good impression which she created on Saturday night. Edith Kirkwood's contributions in the first part were Ernest Newton's "Love's Echo," Alicia Needham's "The Fairy's Lullaby," and Edith Caldwell's "April," "Robin Adair" being added after the singing of the latter.

The quartet, "Ode to Dante," composed by Mona McBurney, Melbourne, and which obtained first honorable mention from the Dante Society of Rome in 1902, was heard with much interest. The style of the music is elevated, and the melody rich and sweet, fulfilling to a high degree the character of the verses.

The second part consisted of H. Lane Wilson's song cycle, "Flora's Holiday," in which nine choice and bright old English melodies were sung to the manifest delight of all.

Edouard Parlovitz, besides his beautiful and sound accomplishments, gave artistic interpretations of a Moszkowski waltz and Liszt's etude in D flat.—The Sydney Evening News, June 8, 1905.

The event of the week has been, and is, the Watkin Mills Concert Company. Glorious music is what the audiences have been treated to—music of quality from artists of quality. What a delicious thing to hear Watkin Mills' basso in "I Am a Roamer." Nothing more decidedly clever, artistic and convincing could be fashioned, his voice carrying with it the clearness of a bell and certainty of purpose. Was it any wonder that the audience gave

him an ovation befitting a king? Mr. Mills' programed "She Alone Charmeth My Sadness" (Gounod), the aria being charming; his voice, without the shadow of a doubt, equalling, possibly surpassing, Santley. "Peg Away, Lad!" is the style of song the basso revels in for an expression of his humor. The audience clapped and clapped to have more. In other words, their "pegging at it" for another verse, improvised or not, was not rewarded, which fact broke down the strength of the song's motto "Peg away!"

"Tangi" is a lament about the Maori, and composed by Alfred Hill (New Zealand). We need not go to foreign climes for compositions after this—Alfred Hill is in the "Land of the Moa," he is composer enough, and Watkin Mills is singer enough for it. The basso sang it for all it was worth, throwing his heart and soul into the rendition. Applause! No name for it. There was one yell of approval, a shout of joy which was exactly the opposite to the "Lament." A lament brought joy, facsimile of saying that dawn followeth the night.

At the second concert Mr. Mills introduced a fine character making song in "The Trumpeter," by Dix. The audience felt quite militaire. Then, to add to the enthusiastic state of the hearers, Mr. Mills rendered "The Pretty Creature" just about an elm better than Edward Branscombe did with the Glee Singers. Hear him, reader?—The Brisbane Herald, June 24, 1905.

Van Hoose a Leading Tenor.

It was as tenor soloist in Dr. Heber Newton's church, New York, that Ellison van Hoose laid the foundations of his artistic reputation. Van Hoose held important church positions until the fall of 1897, when he was engaged by Damrosch and Ellis for a season of grand opera. From small roles he rapidly advanced, and within two years his position was assured. His success in London and Paris was followed by new triumphs at home. Last season he toured the country with Melba, and this year, under the direction of Loudon G. Charlton, he will be heard in most of the cities visited at that time.

Adele Margulies Here.

ADELE MARGULIES, the pianist, teacher and leader of the Adele Margulies Trio, is back in New York from a three months' holiday in Europe. Miss Margulies is the associate with Joseffy in the piano department at the National Conservatory of Music, and she has also resumed her private teaching at the Sherwood Studios. The Margulies Trio, in addition to the regular concerts in New York, will be heard in nearby cities and later go on a tour. Leopold Lichtenberg (violin) and Leo Schulz (cello) are the other members of the trio.

Madame Wellington's Season.

MADAME WELLINGTON, the dramatic soprano, will begin her season in the West, the middle of November, singing afterwards at Omaha, St. Paul, Minneapolis, Grand Rapids, Boston and New York.

Nahan Franko, the conductor of the Metropolitan, has just bought a magnificent house on West End avenue, and Mr. and Mrs. Franko will move into their new home early in October.

BEATRICE EBERHARD
VIOLIN VIRTUOSO

Will accept Recital, Concert, and Orchestral Soloist Engagements.

ADDRESS MANAGER
68 West 83d Street, NEW YORK

LOUISE B.

VOIGT

SOPRANO.

Vocal Instruction

STUDIO,

338 WEST 56th STREET.

NEW YORK

Telephone: 4801R Columbus.

EMIL

GREDER

BASS-BARITONE

GRAND OPERA, LEIPZIG, 1896-1901

ROYAL OPERA, DRESDEN, 1901-1904

METROPOLITAN OPERA CO., NEW YORK, 1904-1905

CONCERT, RECITAL, ORATORIO

Management JOHN WARREN

Phone: 8430 Riverside

355 WEST 97th STREET, NEW YORK

To Students of the Organ:

RE-OPENING
OF THEGuilmant
Organ School

Mr. CARL will return from Japan Oct. 1 to complete the final arrangements for the Fall Term, BEGINNING TUESDAY, OCTOBER 10.

SEND FOR NEW
CATALOGUE

34 WEST 12th STREET, NEW YORK

JOHN DENNIS MEHAN AND HIS PUPILS.

JOHN DENNIS MEHAN, who has long been recognized as one of the leading representative American vocal teachers, has undoubtedly gained additional laurels through his extraordinary success since coming to this city four years ago. A brief talk with him in his Carnegie Hall studios, where, surrounded by earnest pupils, he gives a score or more lessons a day, finds him with his mind intent on his work and provides only a superficial idea as to the reason of his success.

But there is something to be learned of the man in the elaborate, though tasteful and homelike furnishings of the unusually pretty suite of six studios, occupying portions of two floors in the Fifty-seventh street side of the building. The profusion of books in every room suggests his broadmindedness as a reader and student; some well chosen copies of famous paintings show his taste in art, but above all, the predominating touch of home comforts in the studio equipments as a whole attests a thoughtfulness of his pupils' welfare. And that they appreciate his interest as well as his skill as a teacher may be observed in the complimentary inscriptions on the photographs sent him by his many pupils who are now well known singers throughout the country. A list of them shows some ambitious and very promising members of opera and comic opera companies, teachers, operatic students abroad and concert and church singers in most all of the large cities.

All this can be seen at a cursory glance, but as it does not explain anything of the Mehan method the present scribe ventured the query: "Have you any special method of developing the voice, Mr. Mehan?"

"No, there is no one method applicable to every student, so teaching the art of singing must be varied to suit each novice. In other words, that means individualizing so as to bring out the best qualities possessed by the student. Many times in my career of twenty-one years I have been uncertain at first as to the latent ability of some pupils, but their earnestness and endeavors to follow my precepts always showed me the way to lead them on till they reached that indefinable, intangible something—temperament, soul, warmth or whatever you term it—that makes the singer.

"With a vocal student, as with every other profession in life, the primal requisite is work. I have always abhorred an indifferent pupil, and believe that if I ever had to tolerate one it would do me more harm than it would the pupil. That does not signify that I require pupils to overwork themselves. In fact, I watch over my pupils so carefully that in every case their physical development keeps pace with their vocal improvement. Girls and men who have come to me flat of chest and scrawny of neck and shoulders have soon shown a materially improved physique.

"Numbers of my professional pupils after a hard season, knowing that my disciplinary hints will help them recuperate, come back to me to get patched up again. I am always glad to get hold of them again, for no matter how

well they have done in public or how pleased they are with themselves, I can generally correct any little faults they have fallen into.

"And right here let me say that throughout my career I have enjoyed the efficient co-operation of my wife, Caroline Elinor Mehan, whose thorough comprehension of my methods, combined with her patience, artistic skill and deep interest in the pupils, really makes our work a double lesson for every pupil. She gives half of the lesson in a way by preparing the pupil in my ideas as to proper tone, nuance and repertory. I then rehearse the pupil and correct all faults. In this way the lesson is never wrongly prepared and the pupil more thoroughly comprehends the task. A lesson well learned is never forgotten."

"Ah! Here is one of our very promising pupils now," interrupted Mrs. Mehan, blushing over her life partner's



JOHN DENNIS MEHAN.

grateful recognition of her services. "She will be a practical example of a lesson." It was Grace Munson, a young church singer, who prior to coming for her lesson had sung for an oratorio conductor, and had won the sufficient praise of being requested to at once prepare herself in a certain contralto role for a future rehearsal. Miss Munson sang Wagner's "Schmerzen" and "Purple Hours," by Augusta Holmès, with a beautiful dramatic quality of voice, nice expression and a clearness of enunciation unusual in a deep

contralto. After this and an exhibition of her ability to sing two and a half octaves of solid tones, Mr. Mehan, with infinite tact but careful analysis, corrected little slips in phrasing, etc., that would be unnoticeable to the average listener, going over the difficult parts until the interpretation fully satisfied him.

"Apropos of critical remarks," said Mr. Mehan, "we have what we call a pupils' criticism class. On different occasions during the terms we have a recital in which ten or twenty pupils sing with just the pupils as audience. After each selection the other pupils in turn announce any faults they discover in the pupil's efforts. If the criticism is just, I sustain the critic, and the pupil corrected profits by the suggestions he makes to do better. This class gives the pupil more self possession, as well as being a good measure for gaining comprehension of right tone production and enunciation.

"The pupils are really very fond of this class and look forward each week to its informal but valuable form of instruction. To Mrs. Mehan belongs the credit of originating and carrying out the idea, and if I am unable to attend at any time her decisions are always thoroughly appreciated.

"Many of my old pupils are now teaching, and I have lost trace of them since coming from the West, but some of my late ones fast coming to the front are: Mabel Gilman, widely known for her success in the comic opera, 'The Mocking Bird'; Helen Byron, prima donna soprano in 'Sergeant Kitty'; Adele Rafter, in comic opera; Robert Kent Parker, with the Henry W. Savage English Grand Opera Company; Ceretta Ross, in comic opera; Glenn Hall, the concert tenor; Gwilym Miles, Evan Williams, Harby McCloskey, solo tenor in a local church; Cecelia Niles, soprano; John Barnes Wells, Grace Munson, contralto, who will tour with the Theodore Thomas Orchestra of Chicago; Marie Githens, Lyman Willis Clary, Edwin Evans, Percival Marshall, who is studying for grand opera; Herbert Putnam, bass; Eldridge Quinlan, Thomas Philips, tenor; Ada Pratt, who is now in opera; Clayton W. Old, C. G. Oddie, now in California preparing for comic opera; Helen Forsythe, soprano; Francis Sadlier, of Cleveland, Ohio, who will soon make his operatic debut in Germany; John Roberts, the Pittsburg baritone; Frank Croxton, concert bass; Gertrude Clark, dramatic soprano; Eva Emmett Wyckoff, a dramatic soprano going into opera; Grace Daschbach, of Pittsburg; Mary Lightbody, of Youngstown, Ohio; Grace C. Gilman, of California; Louise Lyon, of Detroit; Elouise Thompson, of Austin, Tex.; Miss Meacham, another Texas girl; Josephine Aumoth, of Nebraska; Agnes Folsom, of Bangor, Me.; Florence Dingley, of Boston; Mrs. Thomas Leete, of Detroit; Helen Heineman, Ethel Fryer, Mrs. Jessie L. Gaynor, the composer and singer; Charlotte Talcott, Royal Fish, Mr. and Mrs. Charles Herbert Farnsworth, both of Teachers' College, Columbia University; Zoe Fulton, contralto; May Evans, Inez Dunfee, of Syracuse; May Penfield, Edith Waldron Crane, Clinton Clay, Lillian B. Crommie, Corinne Welsh, Sarah B. Chester, of Pittsburg; Everard Calthrop, tenor; Josephine Berry, of Oldtown, Me.; James O. Boone, of Macon, Ga.; Frederick A. Dunster, a distinguished organist and choirmaster, of

MARTEAU GERARDY

WELLINGTON
DRAMATIC SOPRANO
PATRICOLO
PIANIST

STENDER
LYRIC SOPRANO
THADDEUS RICH
VIOLINIST

R. E. JOHNSTON, Exclusive Manager for America for the Above Artists
ST. JAMES BUILDING, BROADWAY AND 26th STREET, NEW YORK CITY

TOURING, 1905-1906.

★ 31 weeks of daily concert triumphs as the Official Band of the World's Fair—May to December.
Grand Concert Tour, principal cities and towns of the country, beginning Oct. 6.



WEIL'S BAND

ST. LOUIS—NEW YORK.
WILLIAM WEIL, Director.

A Modern Organization for a Modern Public!
FIFTY CHOSEN PLAYERS and SOLOISTS.

AMY WHALEY, Prima Donna Soprano.

SOLOISTS—Cornet, trumpet, clarinet, trombone, euphonium, baritone, bass, piano, violin, viola, cello, double bass, etc.
ST. LOUIS, MO.:
Suite 5 2 Security Building.
WILLIAM WEIL, Director.
WEIL AMUSEMENT COMPANY.
Address on matters relating to band, artists, music, etc.

CONCERTS—HIGH CLASS
SPIRITED,
ENGAGING,
POPULAR!
NEW YORK CITY:
301 Kickerbocker Theatre Bldg.
38th St. and Broadway.
GEO. H. LOONIS, Gen'l Manager.
Address on business matters, dates, etc.

Send for Program for Summer Engagements—Parks, Resorts, Expositions, Etc.

GIUSEPPE CAMPANARI

(Leading Baritone Metropolitan Opera)

Concerts and Song Recitals

Address: HENRY WOLFSOHN, 131 East 17th St., New York

SIMON BUGHHALTER

For Concerts and Recitals.

Solo Pianist.

INSTRUCTION

ADDRESS: 647 MADISON AVENUE, NEW YORK.

Mobile, Ala.; Howard Fitzpatrick, now head of a conservatory of music in Lincoln, Neb.

"Will Lavin, a Detroit teacher; John P. Antisdell, of Detroit; Amy Bingham, Miss V. E. Coleman, W. W. McCullough, of St. Joseph, Mo.; Blanche Yewel, contralto, of Washington, D. C.; Kathrin McGuckin, of Philadelphia; John Henderson, bass; Harry Paul Byrd, tenor; Francis Tyler, Margaret Jenkins, of Youngstown, Ohio; George Keefe, tenor; Edna Schoyer, of Pittsburgh; Mary Gescherdt, Adelaide Gescherdt, Marie Scheleybren, of Denver; Margaret McCoy, of Orange, N. J.; Ann O'Kane, contralto, daughter of Captain O'Kane, U. S. N.; Dr. John Ready, baritone, of Rochester; Theodore Sedgwick, Kay Spencer, contralto; Gertrude Smith, Victor Charles Streater, tenor; Mr. and Mrs. W. R. Squire, Dorothy Sorrensen, Anna Feetzel, Frank Thompson, basso profundo; Mrs. Rolf Waldo Trine, Mr. and Mrs. Wilberforce Whiteman, Harriett Ware, the composer; J. C. Wilcox, Clara Williams, Maud McDonald, Mrs. Hamilton White, of Syracuse; A. G. Waltz, Belle Decker Wise, Nellie Waldo, Green Bay, Wis.; Daisy Burke, Pittsburg; Pearl Benham Kaighn, Vera Lucking, Karleton Hackett, Bicknel Young and Mr. and Mrs. Frederick Bradley, of Bay City, Mich.

"Among other pupils of some reputation are: Harry Millsbaugh, tenor; Ruth Sawyer, contralto; Vera Duss, soprano; Lena May Weller, contralto; Helen Latham, contralto; Earl Gulick, tenor; J. H. Parland, a dramatic bass; Emma Beyer, contralto, of Detroit; Lottie Baier, soprano, of Detroit; Charles B. Stevens, the Boston tenor and teacher; Frank Miller, singing actor; David Moore, baritone, of Pittsburg; Mary Davis, contralto; Charles Joslyn, tenor and teacher, of Detroit; Margery White, of Syracuse; Mrs. Jerome Capen, soprano, of Pittsburg; the late Adala Freibertshauer, of Pittsburg; Miriam Yulle, the Scotch tenor, of Pittsburg; Mrs. William J. Jones, of Pittsburg; George Dennis, bass, Detroit; Harry Cole, of Cleveland, Ohio; Lewis McCreery, of Cleveland, Ohio; Louis Bangert baritone, of Buffalo; Daisy Pollak, contralto, of Buffalo; Louise Blish, contralto, of Chicago; the late John T. Sullivan; Julia Caruthers, Chicago; Rev. Joseph Mandelberg, cantor of a local church; Nellie Goodwin, Winifred Scripps Ellis, soprano of a leading Presbyterian church in Detroit; Samuel Slade, bass; Mrs. Edward McCoy, Orange, N. J.; Mrs. William McDaniel, soprano; Myron E. Barnes, tenor, of Rockford, Ill.; Ben McGahan, the operatic tenor; Rachel Frease, Edith Frease, Cleveland, Ohio; Zillia Welz and Minnie Welz, of Chicago; Mrs. Maurice Macfarlane, of Detroit; Cassie Thompson Spaulding, contralto, of Chicago; Nellie Ives, Detroit; William Mertens, operatic baritone; Emily Gilmore Stevens; late Edwin C. Crane, baritone; Mrs. E. C. Crane, of Boston; Thomas Littlehales, Edward Suckert, of Detroit, and Marion Gaston, of Sewickley, Pa."

Ruegger Ranks With the Best.

ELSA RUEGGER has the distinction of ranking with the best cellists now before the public. A Belgian by birth, she made her first appearance in this country in 1898, and even then her reputation in Europe was well established. Her third American tour begins January 1, and her itinerary includes the larger cities of the country. Despite her youth, Mlle. Ruegger's talent is in full maturity.

Cole's Coming Tour.

REFERRING to Kelley Cole, whose recitals are always of interest, a Belfast, Ireland, news letter comments upon the name which the American singer has made for himself in Great Britain. His reading of the selections which go to make up his program is always, it says, artistic and original. Mr. Cole will make an American tour this season. He will take part in the twenty-four performance of Grace Wassall's Shakespeare cycle, the other members of the quartet being David Bispham, Katharine Fisk and Madame Shotwell-Piper.



SOUSA AND HIS BAND

JOHN PHILIP SOUSA, Conductor

Sept.
Wed. 27—Freeport, Ill. (Matinee).....Grand Opera House.
Thu. 28—Dubuque, Ia. (Evening).....Grand Opera House.
Thu. 28—Independence, Ia. (Matinee).....Gedney Opera House.
Thu. 28—Waterloo, Ia. (Evening).....Brown's Opera House.
Fri. 29—Iowa Falls, Ia. (Matinee).....Metropolitan Opera House.
Fri. 29—Fort Dodge, Ia. (Evening).....Midland Theatre.
Sat. 30—Le Mars, Ia. (Matinee).....Le Mars Opera House.
Sat. 30—Sioux City, Ia. (Evening).....New Grand Theatre.
Oct.
Sun. 1—Omaha, Neb. (Evening).....Auditorium.
Mon. 2—Kan. City, Mo. (Twice Daily).....Convention Hall.
Tue. 3—Kan. City, Mo. (Twice Daily).....Priests of Pallas Festivities.
Sun. 8—Mattoon, Ill. (Matinee).....Mattoon Theatre.
Sun. 8—Terre Haute, Ind. (Evening).....Grand Opera House.
Mon. 9—Crawfordsville, Ind. (Matinee).....Music Hall.
Mon. 9—Lafayette, Ind. (Evening).....Grand Opera House.
Tues. 10—Frankfort, Ind. (Matinee).....Blinn Theatre.
Tues. 10—Marion, Ind. (Evening).....The Indiana.
Wed. 11—Greenville, Ohio (Matinee).....Trainor's Opera House.
Wed. 11—Piqua, Ohio (Evening).....May's Opera House.

Offices: Astor Court Building, New York City
FRANK CHRISTIANER, Director of Tours

AUGUSTA COTTLOW IN NEW YORK.

AUGUSTA COTTLOW has returned to New York after a delightful and restful vacation among the New Hampshire Mountains. So much has been written about this gifted young artist that little remains to be told that the musical world does not already know. She has grown steadily in her art, and has never played so well as now. She had a long and brilliant season, her last recital being at Walpole, N. H., July 26, and this season promises to be equally busy, as she will fill engagements from Boston to the Pacific Coast. Miss Cottlow attracts and fascinates her audiences by her charming personality, as well



AUGUSTA COTTLOW.

as her extraordinary musical gifts. Miss Cottlow's first engagement will be at Oberlin, Ohio, October 10, and others follow in rapid succession.

Shotwell-Piper Is Captivating.

DESCRIBING the voice of Madame Shotwell-Piper, the young soprano, who, in a few years, has won a national reputation, a leading Pennsylvania paper said: "Her tones are rich and liquid, and as clear as a silver bell. Madame Piper had the audience in love with her from her first appearance, her beauty and charming personality instantly captivating the audience. She seems to be equally at home in the heavy dramatic, as well as in the lighter concert songs." Madame Piper's plans for this season include a tour, and she will likewise be heard in the twenty-four performances of Grace Wassall's Shakespeare cycle.

Appearances for Kirkby Lunn.

SINCE leaving America in May last, Mme. Kirkby Lunn has achieved the greatest success in her entire career in the Covent Garden opera season, when her individual triumphs stood out conspicuously. An appreciation of her success was the special production given there of "Orpheus and Eurydice," which was rehearsed four weeks, so that Madame Lunn might be heard as Orpheus, a role which is admirably suited to her beautiful contralto voice. This production was one of the important events of the season, and was magnificently staged.

Madame Lunn will reach this country early in December

and will make her reappearance in New York at the Christmastide "Messiah" performances of the New York Oratorio Society. She will also sing in the "Messiah" performances of the Chicago Apollo Club, and later will be heard in the same city with the Chicago Orchestra, Fred. Stock, conductor, and in a song recital. Other important engagements which Madame Lunn will sing while here will be with the New York Philharmonic Society and Pittsburg Orchestra.

Mackay Musicals.

M R. AND MRS. CLARENCE H. MACKAY gave a dinner and musicale last Saturday evening for the Duchess of Marlborough at their country house, Harbor Hill, Roslyn, L. I. After dinner there was a concert in the spacious entrance hall, given by an orchestra of sixty, conducted by Naham Franko. The program was as follows: Overture, Mignon.....Thomas Love Music (act II), Tristan and Isolde.....Wagner Komarinskaga (Russian wedding march).....Glinka Suite No. 1, L'Arlesienne.....Bizet Fantasia, Pagliacci.....Leoncavallo Waldwehen, from Siegfried.....Wagner Selections, La Bohème.....Puccini Gavotte, Americaine.....Franko Rhapsody No. 14.....Liszt Wotan's Farewell and Magic Fire Scene, from Die Walkure.....Wagner

Artists in the Metropolitan Bureau.

THE managers of the Metropolitan Bureau of Music are now looking artists with choral societies, clubs and orchestras. Among well known artists to be managed by this bureau this season are Marian Van Duyn, contralto; Lloyd Rand, formerly a member of the Metropolitan Opera Company; Edward Barrow, tenor, and John Laurence Knowles, basso. All of these artists have been highly praised by the most prominent European and American critics. New York audiences have heard and applauded these singers, and music lovers in other cities have been equally as appreciative.

Abbott Captured the Critics.

BESSIE ABBOTT, whose debut in grand opera in Paris was so pronounced a success, leaped into prominence at one bound. It is a rare thing for an operatic debutante to gain the good will of the French critics in a single performance, but this Miss Abbott accomplished and the public has indorsed the opinion.

The Brooklyn Eagle published the following dispatch, after the debut of Miss Abbott in Paris:

Another great triumph for an American girl sets all Paris talking. Many French critics are saying that the debut of Miss Abbott, the American girl, who had the good fortune to be favored with an opportunity to sing the part of Juliette in "Romeo and Juliette" here, was the finest debut ever made on the stage of the Grand Opera. A good part of the public endorses this opinion of the critics.

Clubs Engage Witherspoon.

THIS week Herbert Witherspoon opens his season at the Worcester Festival, and is to be heard in two concerts. The middle of next month he will make his first Western tour, singing in Terre Haute and Fort Wayne. A tour through the South is being arranged for late in November, and practically the whole month of December will be given to the Middle West, where he is already booked for a number of concerts, including Chicago Mendelssohn Club, St. Louis, Chicago Apollo, Oberlin Conservatory, &c.

MARIE HALL

THE EMINENT ENGLISH VIOLINIST

Holds with Paderewski the English record for phenomenal receipts and success.

In America, Nov. to March, 1905-6. Direction HENRY WOLFSOHN, New York

London Times says: "Her art the crowning touch of genius."

London Daily Mail says: "An artist rare even in these days of wondrous exultants"

London Times says: "Marie Hall again touched on the poles of her instrument's possibilities with magnificent authority and magnificent powers. Her playing of 'Bach's Concerto in E' and Corelli's 'La Folia' was as admirable as a blameless technique, unalloyed purity of tone, fine taste and sympathy could make it."

WILLIAM NELSON BURRITT

Author of "A Process of Vocal Study."
851 CARNEGIE HALL
NEW YORK

Miss FRIEDA STENDER, Lyric Soprano.

R. E. JOHNSTON, Manager, St. James Bldg., Broadway and 26th Street, New York.

NEW YORK INSTITUTE OF MUSIC.

WIDESPREAD interest has been manifested in the New York Institute of Music, which will open next month at 560 West End Avenue, New York. Elsewhere in this issue of THE MUSICAL COURIER appears a full page advertisement of this new enterprise, and the reader is referred to that elaborate and clear presentation of facts.

Bessie B. Clay, a most accomplished musician, who was educated under the most distinguished teachers in Europe, is president and musical director, and she is assisted by a corps of well equipped pedagogues, specialists in their several departments.

Miss Clay's chief coadjutor is the eminent vocal teacher and master of interpretation, Felix Heink, who enjoys an international reputation, not only as a practical teacher, but as a pianist and lecturer as well. He is a kinsman of the great contralto, Madame Schumann-Heink, who has benefited by his suggestions in interpretation and form. Many of the famous prime donne of Europe recognize the exceptionally high abilities possessed by Mr. Heink. He is the principal examiner and chief of the vocal department, and purposes to devote his entire time to this institution.

The piano department will be directed by Zoltan De T. Gyongyoshalasy, a distinguished Hungarian, who, both as teacher and player, ranks very high. After graduating with highest honors from the Royal Hungarian Academy of Music (founded by Liszt) in Budapest, he at once came before the public as a concert pianist, playing with the greatest success in all the leading cities of Austria-Hungary. At the same time he filled a position as teacher in the Royal Academy, until his recent coming to America.

An important member of the piano department is Pietro Floridia, a distinguished pianist and composer, who enjoys the very highest reputation in Europe and this country. He is known in Italy as one of the most successful of modern composers. His symphony has been chosen to represent Italy at a series of national concerts at Zurich, and his operas, "Maruzza" and "La Colonia Libera" (based on Brete Harte's "M'lis") have been among the greatest of operatic successes in recent years. Mr. Floridia does not underestimate or overlook the importance of technical training and perfection of resources, but these are made subservient to their great end of artistic effect. As a master of interpretation, he will be of aid as a teacher for the most advanced technicians.

The violin department is in charge of Carl Venth, a pupil of Wieniawski, who was concert master at the Flemish Opera, Brussels, and the Symphony Orchestra, Paris. As a composer Mr. Venth enjoys a high rank, and as a teacher he has few equals.

Assisting Mr. Venth are the following:

Victor Kuzdo, a favorite pupil of César Thomson, Joachim, Remenyi and Lotto; Daniel Visanski, a pupil of Witek and Joachim; Arthur Bergh and Michael Bernstein. Fritz Shaefer, a viola player of high reputation, will give instruction to pupils who wish to study this instrument.

Flavie van der Hende, of the Royal Conservatoire, Brussels, assisted by Victor Sörin, will have charge of the violoncello department.

One of the most distinguished musicians connected with the institution is Signor Leonardo Vegara, of the Royal Italian Opera, Covent Garden, London, who has produced many famous singers, such as Olive Fremstadt, Ellen Beach Yaw, Bertha Ricci, of La Scala, Milan; M. Mercier, Grand Opéra, Paris, &c.

Frederick Intropidi, formerly of D'Oyley Carte's Opera Company, and who was engaged personally by Sir Arthur Sullivan as chorus master with Her Majesty's Opera Company, London.

There are other capable assistants in this department.

The curriculum includes all branches of music, elocution, Delsarte, dramatic action, languages and the fine arts.

The art department is under the direction of Edmund Russell. Painting in oil, in pastel, in water colors, will be taught, as also will be all branches of decoration, by distinguished specialists.

In this country it is doubtful if any conservatory can be found which is better organized or more completely equipped than the New York Institute of Music. It begins its career under the happiest conditions, with the most brilliant prospects.

Madame Fisk's Augmented Repertory.

KATHARINE FISK, one of the best known of the comparatively few contraltos before the public this coming season, has augmented her repertory with some of the least known songs and lieder during her trip abroad. Madame Fisk's American tour will be under the direction of Loudon G. Charlton, and it promises to be highly successful. In addition to being heard in concert and oratorio Madame Fisk will sing in Grace Wassall's novelty, the Shakespeare cycle, twenty-four performances of which will be given this fall.

Wolle's Farewell to Bethlehem.

D. R. J. FRED WOLLE, the new head of the music department of the University of California, gave his farewell organ recital at his former home in Bethlehem, Pa., Monday evening, September 11. Criticisms will be published later. Dr. Wolle, Mrs. Wolle and Miss Wolle arrived at their new home in California one week ago Monday. They were met at the railroad station in Berkeley by Eugene R. Hallett, private secretary of President Wheeler.

Many Bookings for Pugno.

PUGNO will be the soloist at the pair of New York Philharmonic concerts December 1 and 2. Arrangements have also been made for Pugno's appearance with the Philadelphia, Cincinnati and Chicago Symphony orchestras in addition to numerous recitals—four in New York, three in Boston, four in Chicago, and one each in many of the other important cities. The Pacific Coast is to be visited in March next, when recitals will be given in San Francisco, Los Angeles, San Diego, &c.

Rogers an Accomplished Singer.

FRANCIS ROGERS, whose reputation as a baritone, with few peers in oratorio and concert, is well established, is a graduate of Harvard, and his early musical studies were under American masters. Later on, however, he spent several years in Italy, France and England. His knowledge of the languages, together with an unusually large song repertory, qualifies him to offer not only recital programs of general interest, but likewise special ones illustrating the various schools of song writing.

Marie Nichols a Sterling Artist.

MARIE NICHOLS, the young American violinist, is an artist of sterling talents. At her first appearance in Berlin exacting critics and music lovers united in praising her playing. The verdict then expressed proved that Miss Nichols had "arrived." For this season Miss Nichols is booked for some important concerts and joint recitals.

Campanari's Tour.

CAMPANARI opens his tour with his own company next month, and beginning in November he will sing his special engagements. Up to the time that he appears in New York with the New York Symphony Orchestra, November 26 and 28, his time is almost completely filled. December promises to be a busy month for the popular baritone.

Aus der Ohe Recital Here.

ADELE AUS DER OHE is now in this country and will remain here until March 1, when she goes abroad. A recital in New York is one of her early Eastern dates.

TO PIANISTS.

I THINK the piano is a victim of prejudice: how few admire it as an instrument! How few, indeed, do not sneer at it and its adepts! Yet it is, excepting the organ, the most complete and most varied in tone. Those who sneer are certainly unjust, and yet, according to appearance, they are not entirely wrong. Why are so few pianists really interesting? To begin with professionals, do they not more often aim at "astonishing" the public by positive feats of strength, velocity, memory and ability, rather than to charm—and as to amateurs, do they not rather aim at imitating the former, which they cannot possibly equal, therefore, taking much pains not only to simply weary their listeners, but forcing very unflattering comparisons?

"One shows greatness, not in reaching one extreme but in touching both." Is not that strikingly true of the pianist? What can be more clever, at the same time most pleasing, than to play, say, the Berceuse in G flat, by Henselt, followed by the etude in D minor by the same? Or, in the one piece, what finer oppositions than in the seldom performed Legend No. 2 ("St Francis Walking on the Waters") of Liszt)—this for artists.

But why do the amateurs (outside of study which must, of course, draw out all their powers, and even go beyond them)—why do amateurs not keep—in playing to their friends—to pieces which they can play with ease (as to execution), whatever care and intelligence their interpretation may demand? Is not the highest pleasure both given and received by attaining to what is called in all arts "Le Style"? On that ground the mind has the precedence over the fingers, and although both are needed before any real mastery of the instrument be achieved, is it not indeed mistaken vanity to prefer playing with effort a difficult piece, and as surely failing in its true rendering, rather than to play with feeling, thought and depth a piece that may yield the grandest meaning or truest charm because the player can actually put all his powers and all his soul in it, instead of fearing this or that difficult run or awkward doigté?

However, the possession of a sweet sound or tone and of a personal "touch" can only follow the exercise and enjoyment of strength. Strength alone is of no value, but taste without strength is powerless—just as a fine sense of coloring is of no good without downright rigid drawing.

Some of my best professional recollections are of obtaining wonderful results with pupils who had come to me discouraged, or adult lovers of music who had wasted their chance in early years as spoilt and lazy children!—or girls who had had deplorable lessons on the plea that such a teacher "was good enough for a beginner" (oh!).

There are countless pages of supreme eloquence in the great masters that should be the treasure of all true artists, and I mean also would be artists, i. e., those who cannot take up art as a profession, but who wish to beautify their and other lives.

Let not the timid player be afraid of appearing "slow" to the untutored majority, let not the skilled performer fear his powers shall be undervalued by their interpretation, and then we shall see a different standard of listeners.

F. DE FAYE-JOZIN (Paris).

Gadski's Great Versatility.

"MADAME GADSKI demonstrated how great a purely lyric singer an operatic star can occasionally be," wrote a Chicago critic, commenting upon the wide range of compositions represented on the famous prima donna's concert program. "From the Mozart aria that opened to the group of Wagner which closed, she displayed her marvelous voice in all its purity, freshness and strength, her high musicianship, and, best of all, that subtle faculty of arousing the sympathy of her audience. In the warmth, fire and color of her interpretations Madame Gadski is without a peer." The present season will be devoted by Gadski to another transcontinental tour, under the direction of Loudon G. Charlton.

SEASON

1905-1906

BESSIE ABOTT

Prima Donna Grand Opera, Paris

Management

HENRY WOLFSOHN 131 East 17th Street New York

AT LOS ANGELES.

Luncheon and Musicals.

THE Los Angeles Times of September 11 published the following items of society news:

Mrs. Marc A. Blumenberg, a Californian, and wife of the editor of THE MUSICAL COURIER, of New York, was the guest of honor at a lovely luncheon, given yesterday at the Jonathan Club by Mrs. George J. Birkel. It was, indeed, a rarely pleasurable affair, for all the guests were musicians, and Mrs. Blumenberg herself is possessed of a splendid voice. The guests were most happily entertained. Pink roses and maidenhair ferns graced the table, set in one of the beautiful private dining rooms. Mrs. Dargie, of Oakland, was another honored guest, being a friend of Mrs. Blumenberg. Other guests included Mrs. Roland Paul, Mrs. Virginia Metcalf Hecker, Mrs. George G. Stivers, Mrs. Edward Geisler, Miss Blanche Rogers, Miss Elizabeth Jordan, Miss Catherine Estelle Heatt, Miss Maude Reese Davies, Miss Maude Elizabeth Richards and Miss Florence Summers.

Mr. and Mrs. Blumenberg are here for a short trip, this being Mr. Blumenberg's first visit to the Coast, and the early part of next week they expect to leave the Angelus, where they are staying, and go to Coronado for several weeks.

Musicals.

On Sunday, September 10, a musicale was given by Mr. and Mrs. George J. Birkel at their residence in honor of Mrs. Blumenberg, the following guests being present: Mr. and Mrs. M. A. Blumenberg, Mrs. W. E. Dargie, of Oakland, Mr. and Mrs. Roth Hamilton, Mrs. Jennie Kempton, Mrs. J. Twitchell of Chicago, Mr. and Mrs. Roland Paul, Mr. and Mrs. W. I. Hollingsworth, Mr. and Mrs. Waldo F. Chase, Dr. and Mrs. Charles A. Stivers, Mr. and Mrs. Julius Albert Jahn, Mr. and Mrs. W. L. Hardison, Mr. and Mrs. W. E. Hecker, Mr. and Mrs. E. A. Geisler, Mrs. Drusilla Daily, Mrs. E. Cohen, Miss Maude Reese Davies, Miss Gertrude Cohen, Miss Maude Richards, Miss Blanche Rogers, Mrs. Charles A. Berge, Miss Packard, Miss Williams, Gen. Robert Wankowski, Mr. William H. Cole, Mr. Harry Cole, Mr. Charles F. Edson, Mr. Arthur Sessions, Mr. Harry Clifford Lott and Mr. Gray. The program was as follows:

Sonata, G minor.....	Schumann
Auf Fittgeln des Gesanges.....	Mendelssohn-Liszt
Gertrude Cohen.	
Meeresheimweh.....	Waldo F. Chase
Für Dich.....	Waldo F. Chase
Harry Clifford Lott.	
Nocturne and Preludes.....	Chopin
Gertrude Cohen.	
Heimweh.....	Hugo Wolf
Verborgenheit.....	Hugo Wolf
Mrs. Blumenberg.	
Dialogue.....	Tchaikowsky
Gertrude Cohen.	
Widmung.....	Robert Franz
Der Aara.....	Rubinstein
Mrs. Blumenberg.	
Tarantelle.....	Liszt
Gertrude Cohen.	

Want Delmont to Come Here.

CHARLES DELMONT, the basso cantante of Boston, has some musical admirers of his art in this city who are offering some strong inducements to have him accept a local church soloist position. It was through his work in concert and oratorio under Mrs. Babcock's direction that Mr. Delmont's unusually excellent style of singing attracted the attention of those who are desirous of having him join the musical colony here. He is a great favorite in Boston, where he holds one of the best church positions.

His singing has been lauded by some prominent musicians and the press, as follows:

Charles Delmont has a splendid basso cantante voice, correctly placed, and of sympathetic quality, and he is evidently endowed with a rare musical nature. Mr. Delmont has all the necessary qualifications to ensure a successful career in either grand opera or oratorio roles.—Edouard de Reszké.

Charles Delmont has a splendid voice of exclusive compass, which has been thoroughly trained upon an excellent method, and which he employs with artistic skill. Although a fine concert singer, Mr. Delmont's temperament and dramatic instincts combined with his exceptional powers mark him as one destined to excel upon the stage of grand opera.—John K. Paine.

Mr. Delmont's voice is of the most delightfully clear quality and was more than adequate for the dramatic requirements of the aria "Why Do the Nations" by Handel. His singing of Miss Lang's "Mavourneen" as an encore showed him at his best in the most delicate shading and artistic expression.—Boston Herald.

Mr. Delmont has a voice of exceptional range and also possesses the rare quality of tenderness so seldom found in the deeper male voices. His varied selections showed him to be at home in all classes of music from "grave to gay," from the pathetic to the dramatic.—Boston Globe.

Obituary.

Celestine Galli-Marie.

CELESTINE GALLI-MARIE (née de l'Isle), who created the roles of Mignon and Carmen, died in Nice, of heart disease, Friday, September 22. Madame Galli-Marie's father was an opera singer in his prime, when she was born in Paris in 1840. The daughter made her debut at Strassburg, Alsace, in her twentieth year, and her subsequent successes at Toulouse, Lisbon and Rouen secured for her the engagement at the Opera Comique in Paris, where she became a great favorite with the public, the critics, and last, but not least, the composers like Ambroise Thomas and Georges Bizet. The date of the Mignon première at the Opera Comique was November 17, 1866. Besides Madame Galli-Marie in the role of Mignon, the cast included M. Achard, as Wilhelm Meister; M. Conders, as Laertes; M. Bataille, as Lotario, and Madame Cabel as Filina.

March 3, 1875, was the date of the first presentation of "Carmen" at the Opera Comique. Madame Galli-Marie's voice was a rich mezzo soprano. During her long career she sang in over thirty operas of the French and Italian schools.

Walter Cecil Macfarren.

WALTER CECIL MACFARREN, who began his musical career as a chorister in Westminster Abbey 'way back in 1836, died in London, England, September 2, in his eightieth year. During his long life Macfarren filled the position of secretary and conductor of the London Philharmonic Society. For years he was a professor in the British Royal Academy of Music. His compositions number works for piano and violin as well as voice. The deceased was a brother of Sir George Alexander Macfarren, who died in 1887 and who was more distinguished as a composer.

Charles T. Dolan.

CHARLES T. DOLAN, chairman of the Boston Music Commission, died suddenly, September 23, at the Boston City Hospital, of pneumonia. Mr. Dolan was born in Roxbury in 1850. As a young man he made his reputation as organist in the Roman Catholic Churches of Boston and vicinity. Mr. Dolan was appointed on the Music Commission by the late Mayor Collins. He is survived by a widowed mother.

BOSTON NOTES.

Boston, September 23, 1905.

THERE is every evidence of a record breaking demand for season tickets for the Symphony concerts.

Mr. Savage's English Grand Opera Company will begin a season of two weeks at the Tremont Theatre October 30. The repertory will include "The Valkyrie," "Tannhäuser," "Lohengrin," "Rigoletto," "Aida," "Faust" and Puccini's "La Bohème" (first time here in English).

The New England Conservatory of Music offers a free scholarship for one year in singing to young men and women of limited means who have good voices and natural musical ability.

The Ruth Burrage Room in Steinert Hall Building, with its pianos and library of four hand and eight hand music for two pianos, is intended for the use of those who play such music well at sight. The library with the frequent additions that are made to it is a gift from and in memory of Miss Burrage for the assistance of students of music. The Ruth Burrage Room has for some thirty years been in the old Chickering Building, at 153 Tremont street.

The Faeltan Pianoforte School opened for its ninth season the 18th. The registration shows a large influx of new pupils, and a corresponding registration of former students. A pupils' concert will be given in Huntington Chambers Hall Wednesday evening, September 27.

William Whitney has just returned from Italy, where he has been with a class of twenty-five pupils all summer. Among the pupils who will remain for the winter are Clara Sexton, Laura Van Kuran, Lottie Williams, Lucy Allen and others.

Edith Sterling Nichols, of the Whitney School, has been engaged for the choir of the First Baptist Church, Malden.

Clara E. Munger and Priscilla White arrived in Boston from their summer in Europe last week.

George M. Morley, who has been in Paris since May, studying the piano with Harold Bauer, has returned.

Hamlin's First Chicago Recital.

GEORGE HAMLIN, who has been in Europe the past year, will make his first formal appearance before a Chicago audience on Sunday afternoon, October 22, in Music Hall, Fine Arts Building.

The program will be similar to that which he gave in London, and will include a group of songs by Hugo Wolf, a composer comparatively unknown in America, but who is held in highest esteem in Europe.

Mr. Hamlin while still a great admirer of Richard Strauss does not desire to be known solely as an exponent of his works, as he is equally earnest in his admiration and study of Schubert, Schumann and other classic composers.

Another Tribute to Mrs. Kelsey.

CORINNE RIDER KELSEY sang during the summer at concerts in Saratoga, N. Y., and Norfolk, Conn., with Campanari. The Daily Saratogian of August 18 paid the young soprano the following tribute:

Madam Rider-Kelsey is one of the most brilliant sopranos in America. Her voice is full of power and brilliancy, but at the same time most refined and sympathetic. The manner in which she rendered her exceedingly difficult numbers was simply marvelous, each calling forth rapturous applause. She won the hearts of the audience, also, by her charming personality.

Geraldine Farrar, the American singer, who is at present a member of the Berlin Opera, will sing during nearly all of next season at the Moscow Opera.

Mrs. ROLLIE BORDEN-LOW SOPRANO

Munich, Paris, London, Berlin.

EXPONENT OF JULIUS HEY, C. M. WIDOR and GEORG HENSCHEL.

CONCERTS, RECITALS, ORATORIO.

Address 237 West 100th Street, New York.

GLENN HALL

TENOR SOLOIST

SPRING TOUR
THOMAS ORCHESTRA

610 West 138th Street, New York

Phone: 2646 L. Marlagide.

Chicago.

Chicago, September 23, 1905.

ABOUT six years ago the editor of THE MUSICAL COURIER made the query, "What becomes of the American music students who go abroad?" The Chicago correspondent is sorry to have kept the editor so long waiting, but is glad to come in finally with the answer: They go home and raise large families of musicianlike musicians.

This is apropos of the several days' visit in Chicago of Mr. and Mrs. H. B. Pasmore, their family, and a number of pupils and friends, of San Francisco, who are going to Berlin for a five years' residence and further study. Mr. Pasmore spent some years at study in the Leipsic Conservatory, returning about 1882, piano and composition keeping his chief interest at that time. For many years he has been located in San Francisco, and he is now taking to Berlin his talented daughters, Mary Broeck Pasmore, violinist; Susanne Nicholine Pasmore, pianist, and Dorothy Pasmore, cellist. Little six year old Edith and four year old John are the other members of the family. The party also includes Aldanita Wolfskill, contralto; Elizabeth Sandman, soprano; Kathleen Sandman, piano; Ruth Higby, soprano, and Mr. and Mrs. Edgar Thomas, the former a tenor.

In recent years Mr. Pasmore has given chief attention to the voice, which he teaches remarkably well, judging from the treatment of the three voices heard in this party. The Pasmore young women played here for friends at the Bureau Agency of Music a variety of numbers in solo and ensemble, notably two movements from the Mendelssohn trio, op. 29, which they did entirely from memory. Their work is altogether sane and substantial and there is talent

enough with them to make useful artists, both in solo and ensemble. They seem also in rugged health, which is so essential in the pursuit of an art. It should be noted that Mr. Pasmore carries with the party a collection of his own well constructed trio arrangements of American song themes and a number of very beautiful songs on original themes.

The party will sail from Baltimore for Bremen September 27 on the Breslau. Members of the party will try for admission to the Hochschule, upon their arrival in Berlin.

The Chicago Opera Club, with a chorus of 100 voices and an orchestra of fifty-six men under the direction of L. C. Barabini, gave Verdi's opera, "Il Trovatore," in the Auditorium September 22. The club is a new organization which hopes to produce several grand operas each season; to supply routine to operatic students, and to acquaint the Chicago public with operas which they seldom have an opportunity to hear. The club issued concise, businesslike press matter in advance of this first performance; the enterprise seems commendably free from a suspicion of any undue boosting of private interests, and the excellence with which this opera was presented was such as to enlist the friendly interest of all right thinking musicians. This does not mean that any of the solo voices represented in the production of "Il Trovatore" were mature enough for continued heavy operatic singing, nor that one could approve the treatment of voices in individual instances; but the parts were well learned, the choruses did their work splendidly, the orchestra was nothing less than high class as an accompanying body, and most of the principals showed com-

mendable intelligence and some talent in the histrionic treatment of the roles.

Two of the important roles, the tenor, Manrico, and the contralto, Azucena, were represented by brother and sister, L. C. de la Mothe and Bertha C. de la Mothe, who have studied singing with their mother, Emelie de la Mothe, of this city. The tenor is a musical singer with a voice of medium power but of attractive timbre. His sister has fine dramatic temperament, which she used so skillfully in the role of the gypsy as to create genuine enthusiasm. The role of Count di Luna was presented with great vigor by Joseph A. Schwickerath. Mr. Schwickerath's voice is powerful, and though his performance is as yet less commendable musically than vocally, he proved a useful member of the cast. He is president of the club and is largely responsible

CHICAGO MUSICAL COLLEGE

Founded 1887. Dr. F. ZIEGFELD, President
College Bldg., 202 Michigan Boulevard, Chicago.

The largest and most complete College of Music and Dramatic Art in America.
Has the strongest faculty ever assembled in a school of Musical Learning.

SCHOOL OF MUSIC
ELOCUTION, OPERA.
MODERN LANGUAGES.

BOARD OF MUSICAL DIRECTORS:

DR. F. ZIEGFELD, DR. LOUIS FALK, WILLIAM CASTLE, HERMAN DEYRIES, ARTHUR SPEED, MRS. O. L. FOX, HART CONWAY, Director School of Acting.

RECENT ACQUISITIONS TO THE FACULTY:

WALDEMAR LUTSCHG, The Great Russian Pianist.
ALEXANDER VON FIELTZ, The Eminent Composer.
HANS SCHROEDER, The Distinguished Baritone.
FREDERIK FREDRIKSEN, The Scandinavian Violinist.
EMILE SAURET, The World renowned Violinist has been re-engaged for a term of years.

Catalog mailed free.

CHICAGO ADVERTISEMENTS

COLUMBIA The "Progressive School."
SCHOOL OF MUSIC.
Music, Acting, Elocution. **KIMBALL HALL.**

Jackson Blvd. and Wabash Ave., Chicago.

Call or write for handsome catalogue, mailed free

ARTHUR M. BURTON,

BARITONE.

Fine Arts Building,

Chicago.

HELENE VAN SCHOICK,

SOPRANO.

Concert, Recitals, Oratorio.

STUDIO: FINE ARTS BUILDING, 624.

KARLETON HACKETT,

TEACHER OF SINGING.

Kimball Hall, Chicago.

TWENTY-SECOND YEAR
1902-1903.

Mrs. REGINA WATSON'S SCHOOL

for the
HIGHER ART OF PIANO PLAYING.
297 Indiana Street, Chicago, Ill.

GLENN DILLARD GUNN,

BERNYA BRACKEN GUNN,

Pianists.

202 Michigan Ave. CHICAGO, ILL.

HOWARD WELLS,

PIANIST.

Fine Arts Building,

Chicago.

HANS

SCHROEDER

BARITONE

MARY WOOD CHASE,

CONCERT PIANIST,

Address all communications to
Hyde Park Hotel, CHICAGO.

CLARENCE DICKINSON

CONCERT ORGANIST.

LECTURE RECITALS.
676 Fine Arts Building, Chicago.

CAROLYN LOUISE WILLARD

PIANIST.

Address: Bush Temple, Chicago.

ARTHUR BERESFORD,

BAR-BAITONE.

Oratorio, Concerts and Recitals. Vocal Instruction; Coaching in Oratorio a specialty.
708 Fine Arts Building, Chicago, Ill.

WM. H. PONTIUS,

Teacher of Voice and Artistic Singing.

Repertoire, Harmony and Composition.
Studio: Dubuque, Ia.

KARL RECKZEN,

PIANIST.

Address: 202 Michigan Avenue, Chicago.

VERNON d'ARNALLE
BARITONE. **Permanent Address: Fine Arts Building, CHICAGO.**



RUBY CUTTER



ADELE LAEIS



REED



CHARLES NORMAN



FREDERIC

SAVAGE

SOPRANO

BALDWIN

CONTRALTO

MILLER

TENOR

GRANVILLE

BARITONE

MARTIN

BASSO

Exclusive Management: ANDERSON BUREAU, 7 West 42d Street, New York.

PHONE 3859 - 38th Street

BRAHM VAN DEN BERG, Pianist.

MANAGEMENT
DUNSTAN COLLINS,
525 Orchestra Building,
CHICAGO.

SMITH & NIXON PIANO USED
EXCLUSIVELY.

for the business success of the organization. The role of Leonore was sung by Edna Etter, whose voice extends through a very useful range and will be agreeable enough when she gets it right. But that will take careful study for some time yet. Edward A. Watson as Ferrando was a good representative in the cast. His voice is not big, but is of good quality. The very light role of Inez was beautifully sung by Ellenore Elliott. In the few phrases sung by Herman Bruben as the Messenger he showed a particularly attractive tenor voice easily handled. Harry Davies was Ruiz, a follower of Count di Luna, and Garfield B. McClelland had the bass role of an old gypsy.

Mr. Barabini got splendid work from the orchestra and the chorus after the players got accustomed to his beat, and his reading of the numbers indicated a most thorough knowledge of the score. The next production by the club may be Verdi's "Rigoletto," to be given some time in December. Mr. and Miss de la Mothe leave Chicago immediately for Paris, where they will continue their vocal studies.

John Philip Sousa and his band opened the season for the Chicago Auditorium, with afternoon and evening concerts, September 23 and 24. The attendance was of medium proportions but the enthusiasm was great, as it was entitled to be. The band is presenting a great mass of well sounding, well written material and the music lover who is in the mood to hear the popular, will get what he wants from it and go home undamaged. Mr. Sousa presented Dan Godfrey's special arrangement of Edward German's new Welsh rhapsody; also a number of new works of his own composition, including a suite, "At the King's Court," his new march, "The Diplomat," besides an "Oriental Picture" by Mascagni, and a new scene, "In the Highlands" by Moore. The solo talent, aside from the membership of the band, included the well schooled violinist, Jessie Strauss, and the brilliant soprano, Elizabeth Schiller. These young women were given heartiest recognition here. Miss Schiller is a singer after one's own heart, particularly in the coloratura selections in very high voice. Her voice is rarely pure and beautiful in the highest tones.

Allen H. Spencer will play a piano recital Saturday afternoon, September 30, which will be the first of the concert season of the American Conservatory. He will be assisted by the soprano, Martha Powell. The normal department of the conservatory began September 23, with a lecture by John J. Hattsteadt, president of the institution. His subjects for the year are pedagogy and musical athletics. The lectures by different members of the faculty will continue until the middle of May. They are so timed as to permit pupils to attend the Saturday afternoon recitals of the conservatory.

Arthur Bissell, a member of the publishing house of Clayton F. Summy & Co., and president of the Bureau

Agency of Music, recently returned from a few weeks' visit to France. En route he met Hugo Görlitz, manager for Kubelik, and in Paris he had a pleasant visit with Mr. and Mrs. Charles W. Clark. Mr. Bissell's family is in France for an indefinite stay.

The young Chicago violinist, Guy Woodward, has reached Geneva, Switzerland, and taken up study with Henri Marteau. Mr. Woodward was immediately put on a diet of technical and musical solids, the Vieuxtemps fifth concerto and the Bach sonatas forming the regimen.

The pianist and teacher, Josephine Large, of the Fine Arts Building, has returned to her teaching after spending the summer with friends in New England. While away Miss Large participated in chamber music recitals with friends, the Brahms F major sonata for cello and piano having a place on the programs. After October 1 Miss Large will be found in suite 618, Fine Arts Building.

Mrs. Kennett Harris, formerly Louise Roman, a thorough going and talented pianist and teacher of Kimball Hall, has been ill for some months and has been compelled to abandon her teaching plans for the season. She has about decided to spend some months in the West to regain her health. Her husband, Mr. Harris, has been writing the "Ragtime Muse" for the Chicago Evening News for some years, and he is at present writing signed squibs in verse for the Chicago Examiner.

The Chicago tenor, Milton B. Griffith, has established a large teaching clientele at South Bend, Ind., where he spends some days each week. Mr. Griffith is a choral director of considerable routine, and it is likely that he will produce some choral works at South Bend during the year. He will have solo appearances as singer at South Bend and Elkhart this month, at Notre Dame University the first week in October, and a recital for the musical club at Goshen, October 31.

Kate M. Coffey, contralto at the Chicago Catholic Cathedral, and her sister, Alice Coffey, contralto at the Austin (Ill.) Cathedral, have resumed teaching at their studio in Kimball Hall. The Misses Coffey are members of an organization known as the Cecelia Lady Quartet.

Louise St. John Westervelt, a well trained coloratura soprano, who will make Chicago her headquarters henceforth, has recently returned from the East, where she spent the summer. Miss Westervelt's concert and recital engagements are being booked by the Chicago Bureau Agency of Music.

The Balatka Musical College, established 1879, has opened its school year with numerous additions to the faculty and under generally favorable conditions. The college quarters are in Handel Hall.

The Crosby Adams School in Handel Hall has begun its new term with a good attendance. Mr. and Mrs. Adams and their assistants provide a fine year's work for music supervisors, besides the usual routine of piano and theoretic branches.

Clara A. Korn Compositions.

THE following paragraphs about Clara A. Korn are from the Newark, N. J., Sunday Call:

Clara A. Korn, of East Orange, has just received copies of her arrangement for two pianos of Tchaikowsky's overture "1812," from the publisher, Jurgenson, of Russia. The publication was much delayed by the war with Japan. Schirmer has the American agency for this firm.

During the summer Mrs. Korn has been quite busy and has written a number of short pieces for piano, illustrating some characters in American literature—Priscilla, Alice Pyncheon, Schoolmaster David and The Little Hen at Sleepy Hollow. She has also written a mazurka, bolero, waltz and tarantella for mandolin and piano; a romance triste and a berceuse for violin and piano; a suite for piano for children, entitled "Six Rides on the New Pony"; two songs for baritone, with piano accompaniment, and violin obligato, entitled "Changed" and "None Like Thee," and has made a four hand piano arrangement of her "Wedding Festival March," which she composed two years ago for the marriage of Ruby Gerard Braun to Alberic de Laet.

The two piano arrangement of the Tchaikowsky "1812" overture, was written expressly for E. B. Kursheedt, the inventor of the Hand Expander.

Luckstone Is Back.

SIDORE LUCKSTONE found pupils and artists awaiting his return to New York after the summer vacation. Mr. Luckstone will have a busy autumn and winter. He will be in demand as accompanist for some of the greatest singers. Many ambitious vocal students will seek the Luckstone studio, for in Mr. Luckstone they know they will find a master of wide experience and artistic method.

Leipzig Opera (early September): "Faust," "Pagliacci," "Marriage of Figaro," "Meistersinger."

The Chicago Bureau-Agency of Music

INCORPORATED.

OFFICERS:

MR. ARTHUR B. BISSELL, President	MR. FREDERICK HERMAN GADRE, Vice President
MR. GUY HARDY, Secretary	MISS ANNE SHAW FAULKNER, Treasurer

Exclusive direction, season 1905-1906: ARNOLD DOLMETSCH, "Music of the Olden Time"; S. COLERIDGE-TAYLOR, composer and conductor; ALEXANDER VON FIELTITZ, composer recitals; Western agents for the Ben Greet Players.

We have on our list of Artists the most prominent musicians of Chicago.

For booklets, terms, dates, etc., address

ANNE SHAW FAULKNER, Manager,
Fine Arts Building, CHICAGO

CHICAGO ADVERTISEMENTS.

Mrs. Willard S. Bracken,

CONTRALTO.

Mgt. DUNSTAN COLLINS.

525 Orchestra Bldg., CHICAGO.

Sherwood Music School,

FINE ARTS BUILDING, CHICAGO.

WILLIAM H. SHERWOOD, Director

Fall Term Begins September 11th

Catalog Mailed Free.

Address MISS L. HUMPHREY

JOHN B. MILLER

Tenor,

202 MICHIGAN AVE., CHICAGO.

RARE OLD VIOLINS

Remarkable values in fine old instruments from \$50 to \$10,000. Largest and finest collection in the world. Send for a copy of our Catalog, just issued, containing Biographies, Facsimile Labels, Etc. Easy Terms.

LYON & HEALY, 138 Adams St., CHICAGO

WM. H. SHERWOOD

For Concerts, Recitals and Lecture Recitals

Address Miss L. HUMPHREY, Fine Arts Building, CHICAGO.

MARION GREEN,

BASSO CANTANTE

Management, DUNSTAN COLLINS

525 Orchestra Bldg., CHICAGO

BUSH TEMPLE CONSERVATORY,

North Clark Street and Chicago Avenue, CHICAGO.

KENNETH M. BRADLEY, Director.

BOARD OF EXAMINERS—

FANNIE BLOOMFIELD ZEISLER, MRS. STACEY WILLIAMS, HAROLD VON MICKWITZ,
CHARLES ALLUM, Mus. Doc., EMILE LECLERCO, OTTO KAR MALEK,
MRS. JUSTINE WEGNER, EVELYN GURLEY KANE,
CLARENCE DICKINSON, MRS. EVELYN FLETCHER-COPP,
LUDWIG BECKER, FOREST DARNLEY CARR.

The Leading School of **MUSIC**, Oratory and Languages.

Teachers of International reputation in all departments.

FALL TERM BEGINS SEPTEMBER 11th.

100 free and partial scholarships. Catalog free on application to M. C. SCHNIDT, Secretary. The Bush Temple Conservatory uses the Bush & Gerts Pianos.



Jeannette DURNNO-COLLINS

Management Dunstan Collins,

525 Orchestra Bldg., Chicago

QUESTIONS AND ANSWERS.

Wilhelmj's Name.

SAN FRANCISCO, September 18, 1905.

To The Musical Courier:

Can you tell me whether in August Wilhelmj's name (the great violinist) the letter "j" is pronounced like "j" or like "i." And oblige, Very truly yours,

(Miss) EMMA FRIEDLANDER.

It is given the German pronunciation of "i." Therefore, the name would sound like "Wilhelmee," with the accent on the second syllable.

Their Dark Deeds.

NEW YORK, September 24, 1905.

Dear Musical Courier:

You who are so wise in all musical things: Kindly tell an inquisitive person what becomes of the music critics in the summer? An answer in your next issue would greatly oblige,

Thankfully yours,

EBEN HURLBERT.

Some of them go back to their original vocations, reporting baseball games and horse races; others hire themselves out as waiters and bellboys at summer hotels; a few have themselves invited for a month or four at the country places of the artists whom they "criticise" in winter; and the rest do any old thing that keeps them from starving, like selling roast popcorn at Coney Island, wheeling boardwalk chairs at Atlantic City, picking peaches in Delaware, and milking cows at Ulster. These various pursuits in no way reflect on the importance of the music critics during the six cold months of the year. It is well understood that theirs is a parasitic profession. When music ceases, their incomes cease, and nearly all of them, having been born in the country, naturally turn for succor to those callings which they understand best. We assume that our correspondent's question referred to American music critics. The conditions in Europe are quite different, for there the critics are musicians by education and profession.

The Truth at Last.

THE ARDIAN COMPANY, 362 FIFTH AVENUE, NEW YORK, September 14, 1905.

To The Musical Courier:

I feel that a letter of gratitude is due the editors of THE MUSICAL COURIER for publishing the exceedingly sane, sensible and forcible article by Platon Brouhoff, in which for the first time to my knowledge, and in my humble judgment, this question of the right relations of Wagner and Strauss to the art of music are properly stated in your paper.

I could scarcely believe my eyes when I saw that here was something fresh and to the point, while dissenting from the abominable excesses of fulsome praise of Wagner, which is everywhere the rule—forcing the judicious to deny him the merit which is his due.

Yours very truly,

C. B. CHILTON.

This Small World.

CLEVELAND, Ohio, September 22, 1905.

To The Musical Courier:

I do not see why you are always so unjust to the Metropolitan Opera performances. I go to New York every winter especially to hear opera there, and I think their performances the grandest in the world.

Very sincerely,

CHAS. F. BAUER.

We were not aware that the world is bounded on the north by Harlem, on the south by New York Bay, on the east by the East River, and on the west by the Hudson River.

Muriel Foster's Greatest Tour.

THOUGH Muriel Foster does not come to the United States until late in January, her tour this season will be the greatest she has made in this country. The Pacific Coast is acquainted with the results of her Eastern success and the announcements that she was to sing in California brought applications from even the smallest places along the coast. Miss Foster will be heard in every branch of her art on this tour. In oratorio, orchestral and miscellaneous concerts and song recitals. It is in recitals that Miss Foster is particularly brilliant. The Boston Journal, speaking of her song singing in a concert with the Boston Quartet, said: "Temperament was most noticeable, or was the first noticeable thing in the appearance of Miss Foster. She sang five songs, not including the encore, which was most insistently demanded and in each successive selection she was the interpreting spirit, so naturally that one would hardly think it possible that the same artist had finished a song so totally different in motif and mood. Her voice is a rich contralto. As is generally the case in English singers of cultivation, her enunciation is perfect. Whether in French, German or English, the spirit of the words was apparent from the time value she gave to the vowels and syllables. It was a positive delight to hear her French, and she might have mentioned the words, so perfect was her pronunciation, and yet it would have been a song."

Miss Foster's success in oratorio has been no less pronounced. At the last Cincinnati Festival, two years ago, she proved a revelation. The Enquirer said at that time: "It may be said without fear of contradiction that not since the festival days of Annie Louise Cary has such a singer of such wealth of voice material and voice quality made her appearance in the Music Hall. Such was Miss Foster's success at this festival that she has been re-engaged for the coming festival there next May. This is only one of her important engagements she will fill while under Mr. Wolfsohn's management."

Jonas Going to Berlin.

ALBERTO JONAS, the noted Spanish pianist, who had announced his intention of making his home in Paris, has received such brilliant offers from one of the leading concert agencies of Berlin, that he has decided to settle, at least for one or two seasons, in that city.

Mr. Jonas, thanks to his reputation as virtuoso and as teacher, will easily take rank as one of Berlin's foremost artist-teachers, it being worthy of remark that the number of eminent pianists who have also won fame as teachers is by no means as plentiful in Berlin as is commonly supposed. Mr. Jonas and his wife, Elsa von Grave, herself a brilliant pianist, have just completed a most successful concert tour on the Pacific Coast, where they have met with social as well as artistic successes, and will sail October 3, on the Grosser Kurfurst, with a score of Mr. Jonas' pupils.

Anita Rio's Season Begins.

ANITA RIO has returned from a twelve weeks' rest at her camp in the Adirondacks, and will open her tour of the States with a song recital for the Symphony Society, at Halifax, Nova Scotia, October 12.

Mme. Rio's phenomenal record of 106 appearances last season, will, from actual bookings, be more than eclipsed during this year, which is to be her last in America for an indefinite period.

Mme. Rio is so universally known and recognized in the United States, that her work from now on will be watched with keen personal interest by the entire musical world, for those who have seen her rapid rise to the pinnacle of artistic achievement in this country predict that her ability will as quickly enable her to make a reputation that is international.

It is in operatic roles that Mme. Rio has attained her most brilliant successes; her musicianship and remarkable ability at memorizing being a matter of record, for it is a well known fact, that this artist sings almost all her works without score.

Roosevelt Remembered Claassen.

(From the Brooklyn Eagle.)

A PHOTOGRAPH of President Theodore Roosevelt was received yesterday by Arthur Claassen, musical conductor of the Brooklyn Arion and Manhattan Deutscher Liederkreis. The photograph bears the inscription: "To Mr. Arthur Claassen, with all good wishes. Theodore Roosevelt." The gift came as a surprise to Mr. Claassen, who, however, recently learned that the President often spoke about the deep impression made by the singing of the first selection, "Das ist der Tag des Herrn," sung by the Manhattan Liederkreis and Arion, under Arthur Claassen's direction, at the concert given by the two Manhattan societies at the White House in February, 1904.

Though there was no letter accompanying the photograph Mr. Claassen thinks the portrait was sent as a memento of that concert.

The small city of Plauen (Germany) will have a series of orchestral concerts to be directed by Nikisch, Weingartner, Von Schuch and Max Pohle.

CHICAGO ADVERTISEMENTS.

HARRISON WILD CONCERT ORGANIST.
Studio 6, Wabash Ave., CHICAGO.
Piano and Organ Instruction.

The HEINZE SCHOOL of Artistic Piano Playing.

VICTOR HEINZE, Director.
LESCHETIZKY PRINCIPLES.
Send for Pamphlet, etc.
CHICAGO: Fine Arts Building.

EVA EMMET WYCOFF
SOPRANO.
Vocal Teacher.
514 Kimball Hall, CHICAGO.

MARG LAGEN, TENOR.

Management DUNSTAN COLLINS, 525 Orchestra Bldg., Chicago.

WILLIAM BEARD, Baritone.

431 Kimball Hall, CHICAGO, ILL.

Genevieve Wheat, Contralto.

CONCERTS, RECITALS and ORATORIO.

Management DUNSTAN COLLINS, 525 Orchestra Building, CHICAGO.

ALLEN SPENCER,
PIANIST.
Concerts, Recitals.
Address: KIMBALL HALL, CHICAGO.

WALTER SPRY
PIANO SCHOOL.
WALTER SPRY, Director.
Fine Arts Building, Chicago.

MARY PECK THOMSON,
SOPRANO,
620 Fine Arts Building, CHICAGO.

American Conservatory.

KIMBALL HALL BUILDING, Wabash Ave. and Jackson Boulevard, CHICAGO.

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.

Among the sixty eminent instructors the following might be mentioned:
PIANO—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GERTRUDE MURDOUGH, HENRIOT LEVY, J. CLARKE WILLIAMS.
SINGING—KARLETON HACKETT, EDWARD C. TOWNE, RAGNA LINNE, LOUISE BLISH, GRACE DUDLEY.
ORGAN—WILHELM MIDDELSCHULTZ.
W. HARRIS.
JOHN J. HATTSTAEDT, President.
Catalogue mailed free.

Mrs. THEODORE WORCESTER, Pianist.

Management CHARLES BEACH,

Fine Arts Building, CHICAGO.

Or address care CABLE CO., Wabash Avenue and Jackson Boulevard.

MARIE WHITE LONGMAN, Contralto

513 KIMBALL HALL, CHICAGO.

LOUISE ST. JOHN WESTERVELT, SOPRANO.

Concerts, Oratorios, Recitals.

MANAGEMENT: THE CHICAGO BUREAU AGENCY OF MUSIC, FINE ARTS BUILDING, CHICAGO.

MINNIE FISH-GRIFFIN, Soprano.

Address: 516 Fine Arts Building, CHICAGO.

Schubert Club at Dallas.

THE Schubert Club, of Dallas, Tex., presented the Ernest Gamble Concert Party in the Bush Temple of Music, and The Crest, Dallas' society journal, had this to say of Mr. Gamble:

Gifted by nature in a most prodigious way, scholarly in the classics of art, a rare favorite with Fortune.

His rendition of the big aria from "The Cid" in the original French text, was given with a perfect breath control, faultless enunciation, and an ease of manner that was an infinite delight

to those accustomed to hearing it sung by singers who resort to heroics and have yet to learn the beauty of economy in the art of singing. There was no redundancy of tone, no wasted or unused energy, but an intangible repression of power, which showed the limit of vocal strength had not yet been reached—the very acme of high art.

Equally pleasing was the interpretation of the German and Italian numbers. As an interpreter of folksongs, Mr. Gamble has few equals. Of these there was a liberal sprinkling on his program, much to the delight of his audience. The singer's versatility, his facial expression and fine mental grasp of his subjects render his work in this style incomparably fine.

New Works by Severn.

WITH his activities as violin teacher, composer and proofreader of new works, Edmund Severn has had a busy summer. Mr. Severn announces seven new violin compositions and, for piano, three free transcriptions from his "Italian Suite" and a "Gavotte Moderne." The "Italian Suite," now a staple violin work, is to appear in a revised international edition. Carl Fischer, Mr. Severn's publisher, promises all these novelties for October.

Stanhope-Wheatcroft Operatic School

JOHN C. DEMPSEY, Conductor

Six months Graduating Course Commences October 18

ONE FREE SCHOLARSHIP

Examinations now taking place. For particulars apply:

Stanhope-Wheatcroft Dramatic School, 31 West 31st St., New York

ADELINE S. WHEATCROFT, Director

PARIS.**SOLO ORGANIST at****ROYAL COURTS**

Roumania, Hungary,
Württemberg.

Soloist Paris
Trocadero, etc.

GUSTIN WRIGHT

Organiste de l'Eglise de Passy

LESSONS RESUMED IN OCTOBER.

19 Rue Cortambert,

PARIS.

SOLOIST

Recent Concerts:

STUTTGART—Royal Opera Or-

chestra

OSWEGO—Crescent Orchestra.

BUDAPEST—Imperial Conserv-

atory.

BUCAREST—Philharmonic Or-

chestra

WARSAW—Philharmonic

orchestra

MOSCOW—Imperial Conserva-

tory.

RICHARD HAGEMAN

(Late Chief d'Orchestre Royal Opera, Amsterdam).

MUSICAL DIRECTOR and ACCOMPANIST.

WAGNER RÉPERTOIRE for Artists a Specialty.

8 Rue de Ponthieu, Paris.

Artists who have coached with Mr. Hageman:
Mmes. Melba, Nevada, De Montjau, Raunay, Fregi,
Kutschera, Fanny Franciska, Nicot Gifford and
others.

DELMA-HEIDE,

GENERAL REPRESENTATIVE

—OF—

The Musical Courier

—FOR—

ITALY AND FRANCE,

14 RUE LINCOLN

Avenue des Champs-Élysées), PARIS.

SIGISMOND STOJOWSKI

PUPIL OF PADEREWSKI,

COMPOSER and PIANIST.

Private and Class Lessons.

19 Rue Léo Delibes, PARIS.

ALBERTO BACHMANN,

VIOLIN VIRTUOSO and
PROFESSOR,

208 Boulevard Péreire, . . . PARIS.

SOCIÉTÉ MUSICALE INTERNATIONALE

DIRECTION:

RUDOLPH ARONSON

4 rue Tronchet

(Boulevard de la Madeleine)

PARIS

CONCERT AND TOURING AGENCY

WIRTZ PIANO SCHOOL

Classes in Methods for Teachers.

PAULA WOEHNING**CONTRALTO**

Oratorio—Concerts.

Management HENRY WOLFSOHN
131 East 17th St., New York

JACKSON, Tenor,

Carnegie Hall
NEW YORK CITY.

FRANK CROXTON, BASSO,

140 W. 42d St.
MANAGEMENT:
HENRY WOLFSOHN.

MRS. HENRY SMOCK BOICE VOI'E and the ART OF SINGING

Concentration of Tone, Clear Enunciation,
Correct Breath Control, Lost and Injured
Voices Restored, Italian Method, Suc-
cessful with Male Voices. References.

1608-06
CARNegie HALL.
Mondays, Thursdays, Saturdays
127 McDONOUGH ST., Brooklyn
Tuesdays, Wednesdays, Fridays
and Evenings.

ELEANORE MARX, DRAMATIC SOPRANO

CONCERT, ORATORIO, RECITALS. "The Newton," Broadway and 94th Street

Louise ORMSBY SOPRANO.

MANAGEMENT
GEO. W. STEWART,
128 Tremont Street, Boston, Mass.
PERSONAL ADDRESS:
51 West 25th Street, New York.

EDWARD BARROW, TENOR

8 East 16th Street, New York.

FLORENCE TURNER-MALEY SOPRANO

Address
8 East 16th Street
NEW YORK
Phone: 3117 Riverside.

JOHN YOUNG, Tenor

Phone: 2945L, Morningside. 267 West 113th Street, NEW YORK

PAUL DUFALT TENOR

Oratorio, Concert, Recital.
Instruction.
339 WEST 32d STREET
NEW YORK

VIRGIL CLAVIER PIANO SCHOOL

Director, Georgia E. Miller

115 C Street N. E.—WASHINGTON, D. C.—1214 F Street N. W.

CLASSES. INDIVIDUAL LESSONS

RUDOLF KING

ACCOMPANIST, VOCAL COACH and TEACHER

STU. 10: 502 Carnegie Hall

Phone, 1180-38th St. Residence, 109 W. 47th St.

MARIE SEYMOUR BISSELL

VOCAL INSTRUCTION

Pupils prepared for
Church, Concert and Oratorio
Studio: 489, Fifth Avenue, New York



WILLIAM J. FALK,
Accompanist.

INTERPRETATION and ARTISTIC FINISH
1435 Madison Ave.

Phone 1015 N. 7th St.

Has coached Mrs. Josephine Jacoby,
Miss Carrie Bristow, Mr. Emilio de
Guglielmi, Mr. Edward Johnson, Mr.
John Young, Mrs. Marie Sappard,
Robert Hines and Camille Segard.

HERMAN EPSTEIN PIANIST.

MR. FREDERIC WARREN,
TENOR.

Care of N. Vert, 6 Cork Street,
London, W.

A. BUZZI-PECCIA

ITALIAN VOCAL SPECIALIST.

Especially recommended by

Caruso, Sembrich, DeReszke
and greatest artists.

Circular on application.

By mail only.

33 West 67th St.
ATELIER BUILDING

GERMANY.

Mrs. CARL ALVES,
VOCAL INSTRUCTION.

Will receive pupils after October 1.
Kaiser Wilhelm st. 61, Leipzig, Germany.

PIANO LESSONS.

ANNA INGMAN.

Dresden: Franklinstrasse 20.11

ITALY.

M. VITTORIO CARPI,

VOCAL TEACHER.

Viale Margherita 46, Florence, Italy.

Italian School of Singing

Signora VITTORIA COPPI BALDISSERI,

1 Piazza Cavour, FLORENCE, ITALY

DIPLOMA PUPIL OF
MARCHESI of Paris.

**GRAND
PRIX.**

BALDWIN PIANOS

ARE IDEAL CREATIONS OF
ARTISTIC ENDEAVOR.

D. H. BALDWIN & CO.

142-144 West Fourth Street, CINCINNATI, OHIO.
267-269 Wabash Avenue, CHICAGO, ILL.

PARIS

1900.

Strich & Zeidler

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT.
134th Street and Brook Avenue, NEW YORK

CONCERT DIRECTION HERMANN WOLFF.

The World's Greatest Musical Bureau.

Germany: Berlin and Flottwellstrasse 1.
Cable address: Musik Wolff, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, including Joachim, D'Albert, Yeayse, Ansgore, Thibaud, Kreisler, Sembrich, Kiser, Van Rooy, Hekking, Carrolo and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

Principal Agency for Music Teachers.

NEW YORK GERMAN CONSERVATORY OF MUSIC, 23 West 42d St., New York.

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE

Instruction given in all branches of music from first beginning to highest perfection. Thirty-eight of the most known and experienced professors.

TERMS, \$10 UP PER QUARTER.

BERLIN CONSERVATORY

GUSTAV LAZARUS, Director.

Instruction in all branches of music from beginning to highest perfection

Charges, 100 marks to 300 marks annually.

Bülow Strasse 2, Berlin W., Germany.

THE MONTREAL CONSERVATORY OF MUSIC

(Founded 1893 by C. E. SEIFERT.)

238 & 240 Dorchester Street, Montreal, Canada.

For Prospectus apply to C. E. SEIFERT, the Musical Director.

A. B. CHASE

PIANOS.

Highest type of Artistic Instruments

For the pianist, the singer, the teacher, the student, the conservatory, the concert

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

HUGO GÖRLITZ

119 NEW BOND STREET, LONDON, W.

IMPRESARIO.

Sole Manager for JAN KUBELIK, JOHN HARRISON (the New Tenor) and RICHARD STRAUSS.

CABLES: HUGONOTAS, LONDON.

CONSULTATION FEE: TWENTY-FIVE DOLLARS.

L. RAINBOW,

Concert and Touring Agency, 23 Margaret Street, London, W., begs to announce that

LEOPOLD

GODOWSKY

THE WORLD'S GREATEST PIANIST,

IS COMING.

DAVID SCHEETZ CRAIG,

VOICE CULTURE.

Seattle, Wash.

FRANK J. BENEDICT,

VOCAL STUDIO.

Send for "Musical Possibilities of the Average Voice" and "A Few Things Worth Knowing About Voice Culture."

238 West 56th St. Phone 4391J Columbus.



We make the only American Violins that received a prize at Paris, 1878, and first prize wherever exhibited.

CHAS. F. ALBERT
205 S. Ninth St. 205
PHILADELPHIA

Note number. No connection with any house of same name

Send for FREE BOOKLET entitled "Violins, Good and Poor."

TENTH EDITION.

THE VIOLIN AND BOW:

An Exhaustive Treatise, containing over forty half tone illustrations, and written by the famous master,

E. B. POZNAWSKI.

Special Teacher's price, \$1.00 net (postpaid). \$1.50 for comprehensive Catalogue of Music for all instruments. Sent Free.

JOS. W. STERN & CO.

34 East 31st Street, NEW YORK CITY.

MADAME MORIANI.

Complete Vocal Training for Ladies and Gentlemen. Technique, Style, Repertoire of all kinds.

Sole teacher of Alice Verlet, Prima Donna of the Grand Opera, Paris; Claire Friché, who created La Tosca (Puccini), Opéra Comique, Paris; Madame Gherlsen, the famous Flemish Wagnerian singer, formerly of Covent Garden and Drury Lane, London; Mlle. Simoney, Prima Donna, La Monnaie, Brussels; Mme. Emma Birner, Classical Concerts, Brussels, Paris, etc.; Florence and Bertha Salter, Charles Tree, J. C. Lyons and Hugh Williams.

For terms and particulars write to the Secretary of Madame MORIANI'S SCHOOL, 3 York Place, Portman Square, London, England. Acting and Mise-en-Scène by M. Vermandele, who has assisted Madame Moriani for the past eighteen years.

ROYAL CONSERVATORY OF MUSIC AND THEATRE DRESDEN, GERMANY.

Fifty-first Year, 1904-1905. 1,387 Pupils; 75 Recitals. 112 Instructors.

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

PROSPECTUS AND LIST OF TEACHERS FROM THE DIRECTORIUM.

The Stern Conservatory of Music

FOUNDED 1850

22a Bernburgerstrasse (Philharmonic), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY PIANO AND VIOLIN SCHOOL.

Principal Teachers: HARMONY AND COMPOSITION—Wilhelm Klatte, Hans Fetzner, Prof. Philipp Reuber, Prof. E. E. Taubert, P. Geyer, Arthur Willner. PIANO—Georg Bertram, Theodor Bohmann (from the Cincinnati Conservatory), Felix Dreychook, Sandra Dreyer, Severin Eisenberger, Günther-Freudenberg, Ootfried Galston, Bruno Gortatowski, Bruno Minze-Reinhold, Prof. Martin Krause, Prof. James Kwaat, Frieda Kwaat-Hodapp (Chamber-virtuosa), M. Landow, Dr. P. Lutsenke, Prof. A. Papendick, Gustav Fohl, Prof. Philipp Reuber, A. Hermann, Theodor Schoenberger, Prof. E. E. Taubert. SINGING—Madame Blanche Correll, Frau Prof. Selma Nicklas-Kompner, Frau Lydia Hollin, Anna Wustner, Nicolaus Rothmühl (Royal Chamber Singer), Alexander Heinemann, Wladyslaw Seidemann. OPERATIC AND DRAMATIC CLASS—M. Rothmühl. VIOLIN—Prof. Gustav Hollaender, Alfred Wittenberg, Fritz Aranyi, Willy Niekling, W. Hampelmann, William Kritech, Max Modern, Clara Schwartz. HARP—Franz Poeschl. ORGAN—Bernhard Irrgang, Royal Music Director. CELLO—Joseph Malkin, Eugen Sandow, &c., &c.

Charges: From 125 marks (\$50) (Elementary School) up to 600 marks (\$150) Annually. Operatic School: 750 marks (\$180).

Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

Klindworth-Scharwenka Conservatory of Music.

BERLIN W., STEGLITZERSTRASSE 19.

Director: DR. HUGO GOLDSCHMIDT. Principal Teachers: PROF. XAVER SCHARWENKA, ANTON FORSTER, K. K. Hofpianist; PROF. PH. SCHARWENKA, PROF. JAMES KWAST, PROF. W. LEIPHOLTZ, MAYER-MAHR (Piano); GOLDSCHMIDT, ANTON SISTERMANS, FRAU PROF. BLANCK-PETERS F (Singing); ISSAY BARNAS, ZAJIC, GRUENBERG, VON BRENNBERG (Violin); VAN LIER (Cello). Pupils received at any time.

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867.

Miss Clara Baur, Directress.

instructs, trains and educates after the best methods of foremost European Conservatories. The faculty numbers some of the leading Musicians and Artists of today.

Location ideal with respect to home comfort and luxurious surroundings. The finest and most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue FREE.

MISS CLARA BAUR

Highland Avenue, Oak Street and Belmont Avenue. CINCINNATI, OHIO.



Hazelton Brothers PIANOS,

THOROUGHLY FIRST-CLASS IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York

STEINWAY

Grand and Upright

PIANOS

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS: STEINWAY HALL,
Nos. 107, 109 and 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN: STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY: STEINWAY & SONS,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

FINISHING FACTORY: FOURTH AVE., 52d-53d STS., NEW YORK CITY.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

EVERETT

PIANOS

REISENAUER

during season 1905-1906, will again tour this country, and again use only

EVERETT PIANOS

EVERETT PIANO CO.

BOSTON.

THE JOHN CHURCH CO.

NEW YORK.

CINCINNATI.

CHICAGO.

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

KNABE

BALTIMORE
WASHINGTON
NEW YORK



PIANOS

THE CELEBRATED

SOHMER

Heads the List of the Highest Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the leading
Artists.

SOHMER & CO.

NEW YORK WAREROOMS:

SOHMER BUILDING, Fifth Avenue, Cor. 22d St.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for Explanatory Literature.

Vose & Sons Piano Co.,

160 Boylston Street, Boston, Mass.

